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ABSTRACT

This collection of supplementary lessons about Japan is organized into four sections: writing skills; visual arts; games, music, and other arts; and social studies. Each lesson lists appropriate grade level, objective, materials needed, time required, and procedure. The following titles from each section are representative of the lessons: Writing Skills: Descriptive writing, Writing Japanese stories, Hiroshima--introduction to a unit; Visual Arts: Duruma-San, Kokeshi dolls, What is a Japanese family crest?; Games, Music and Other Arts: National anthem of Japan, Japanese folktales; Social Studies: Geography of Japan, Ethnocentrism, Washington's trade with Japan. This guide also includes tips on Japanese pronunciation and a list of selected resources for teaching about Japan. (DB)

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MODERN JAPAN:
AN IDEA BOOK FOR K-12 TEACHERS

Edited by Mary Hammond Bernson and Betsy Goolian

The National Clearinghouse for United States-Japan Studies
Social Studies Development Center
Indiana University, Bloomington, IN

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INTRODUCTION

This idea book of supplementary lessons about Japan is the result of "Modern Japan: A Summer Institute for Educators," a project of the East Asia Resource Center at the Jackson School of International Studies, University of Washington. Directed by Mary Hammond Bernson and Elaine Magnusson, the Institute offered twenty-six elementary and secondary school educators two weeks of classes at the university followed by an eighteen-day study tour of Japan. The Institute was made possible by the generous support of the United States-Japan Foundation, the Northeast Asia Council of the Association for Asian Studies, the UW Japan Endowment, and Uwajimaya, Inc.

All twenty-six participants produced lessons for this project, in addition to contributing a wealth of suggestions, enthusiasm, and good cheer. Unfortunately, not all their lessons could be used in this booklet. We tried to choose lessons that were: self-contained or based on readily available resources; useable by teachers who have not had first-hand Japan experience; and brief enough to fit into a few class sessions and the pages of this booklet. Some outstanding units could not be included.

This publication was first printed in 1984 by the Office of the Superintendent of Public Instruction, State of Washington. Since then, it has been reprinted nine times and distributed to thousands of teachers. We are very grateful for the support of Nancy Motomatsu, Supervisor of International Education, and her colleagues at SPI. We look forward to this revised edition reaching an even wider audience.

Please do not limit yourself to reading the sections designated for your teaching level or subject. The divisions are only for convenience in organizing this booklet. All of the lessons offer teaching strategies, factual information, and tips which can be used in a variety of ways. You will find that the teachers who wrote these lessons are masters at educating students about Japan, even when the curriculum says they are practicing writing or teaching other content.

MODERN JAPAN: AN IDEA BOOK FOR K-12 TEACHERS

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DESCRIPTIVE WRITING

Anita Matson

Level:	Upper elementary, adaptable for other grades
Objective:	The student will write a clear description
Materials:	Several posters or large pictures of Japan A postcard of Japan for every child
Time:	Ninety minutes, all in one time block

Procedure:

1. Using a poster, discuss with the class how to write a description of a picture. Specifically discuss aspects such as foreground, background, perspective, whether the picture is horizontal or vertical, how to mentally divide the picture into quadrants to clarify location, dominant figures and details, colors, attributes of figures, and relative sizes of figures. Practice oral descriptions of the posters.

2. Distribute a postcard to each student. Tell the students not to let others see their postcard.

3. Have students write a one-page description of the postcard. Tell students that it is not important to know the names of things that are unfamiliar. Caution: Too much detail is as ineffective as too little.

4. As students finish, tape the postcards to the blackboard and number them with chalk underneath.

5. Have students number a paper up to the total number of students in the class.

6. Have students read their description. Students should write down the number of the card they think the student is describing. The teacher writes down the number of the card, name of the student, and comments about the content of the card and effectiveness of the description.

7. After all the papers are read, call each student's name. Have them say the number of their card. Survey the class and record the student's grade based on the percentage of students who accurately identified the card. Discuss what is pictured on the card in terms of Japanese culture. Comment on the strengths of the student's writing.

CLUSTERING

Anita Matson

Level: Upper elementary, adaptable to other grades

Objective: Students will use a variety of ideas for writing

Materials: Slides or posters of Japan

Time: 20 minutes

Note to teachers: Clustering is a technique developed and named by Gabrielle Luser Rico in Writing the Natural Way for accessing that state of consciousness (often called the right side of the brain) in which we pattern, design, connect, and deal in complex images. It can be used as the brainstorming step for many different lessons.

Procedure:

1. Explain that clustering is a way of helping ourselves write. We will be writing short paragraphs called vignettes in this process.

2. To model clustering, show a slide. (The image for this example is a pine tree on a small island in Matsushima Bay.) Then write a word that comes to mind when showing the slide. It may be a different word for everyone in the class. Put it in the middle of the board or paper. Circle this word and draw rays from it. As words come to mind, connect them. If you go blank, draw connecting lines and circles. The words will come to put in them. Continue for two minutes. Stop when you feel you know what you want to say in your paragraph.

3. Look at the words in the cluster. A first sentence will suggest itself. Form sentences from some of the other words. Write for about eight minutes. End by referring to the beginning of the vignette. You may find yourself writing using a strand of words which lead to a vignette having nothing to do with the original subject.

> The pines of Matsushima are dark and moody under an overcast sky. They cling precariously to eroding sandstone islands with a lonely longing, in precarious old age, to be full, self-sustaining, and unchanging. Soft but pointy needles hide their depressing nakedness. Oh, Matsushima.

4. Show another slide and have students do the clustering and vignette writing process.

5. Students read the vignette out loud to themselves. Then read it to someone else. Make changes to improve it. Improvements have to do with making the writing more congruent with our feeling and experience of the subject.

HAIKU
Anita Matson

Level: Upper elementary, adaptable for other grades

Objective: Students will write individual and group *haiku*

Materials: Butcher paper, pens, tables set up outdoors

Time: Ninety minutes

Procedure:

1. Instruct students that they will be spending some time outside doing what may seem to them like nothing in preparation for a writing assignment. This activity is to be done in silence.

2. Put these headings at the top of pieces of butcher paper: sky, air, trees, ground, insects, birds, etc. Lay them out on tables outside taped down. Have enough felt tip pens for each student.

3. Students lie in the grass on their backs for fifteen minutes. Encourage them to let go of any inner dialogue and simply see, feel, hear, and smell. They may want to spend some time examining the grass, plants, and living creatures near the spot they have chosen.

4. When the time is over ask them to write down words about what they experienced. Put them on the papers under an appropriate category. Include sounds, smells, feelings, tastes and tactile sensations.

5. Return inside and tape the word lists on the walls around the room.

6. Explain that *haiku* is a Japanese poetry form that consists of seventeen syllables and has nature as its subject. Examine the 5-7-5 syllable structure of this *haiku*. Note that in English translations, the syllables may not follow the 5-7-5 pattern.

   The least of breezes
   Blows and the dry sky is filled
   With the voice of pines

7. Explain that Issa was a famous writer of *haiku* who lived over two hundred years ago. As Issa looked around him with his poet's eyes, he saw a hundred things that many of us might miss. And because Issa took the time to look, to listen, and to enjoy the movements of the many small creatures who shared his world--sparrows, crickets, frogs--he had a compassionate feeling for all of them, including fleas and flies. Even the common housefly that most of us swat without thinking, Issa felt had a right to live. In many ways Issa's own life was a sad one. His mother died when he was two, and his own four sons and a daughter all died before they were a year old, a great sorrow for a man who loved children as much as Issa did. He was a poor man and spent much of his life in solitary wandering. Perhaps it was the loneliness of these years that made him value all the animals, birds and insects who shared his house and garden and kept him company in his travels about the

countryside. (From A Few Flies and I: Haiku by Issa, by Jean Merrill.) Here are some *haiku* by Issa:

A few flies and I
Keep house together
In this humble home.

Swatted out
from everywhere else,
The mosquitoes come here.

A measuring worm takes the length
of the wooden support
that holds up my house.

I asked him how old he was,
And the boy dressed up in a new kimono
Stretched forth all five fingers.

The frog looks as if he had just
belched a cloud
into the sky.

My hut is so small,
But please do practice your jumping,
Fleas of mine!

I'm going to turn over;
Mind away,
Cricket.

If you are tender to them,
The young sparrows
Will poop on you.

The mosquitoes!
They have come for their lunch to the man
having a nap.

The deer are licking
the first frost
from one another's coats.

8. Write a group *haiku* on the board using one of the word lists.

9. Have students write their own *haiku*.

10. Write in calligraphy and display the *haiku* with a photograph of the topic.

"*Haiku* is simply what is happening in this place, at this moment."--Basho

Extension: *Tanka* is a Japanese poetic form that consists of 31 syllables (5-7-5-7-7). It is the most fundamental poetic form in Japan since *haiku* is derived from it. Its themes include love between men and women, deep attachment to nature, the joys and sorrows of the changing seasons, close relationships, and reflections and insights on aspects of one's life. (From "The Japanese Mind Seen Through the Poetic Tradition," by Makoto Ooka, Nippon Steel News, February, 1983).

Here is a student example:

The mist of morning
is like the blanket of time
which slows the world down.
When the mist lifts from the morn,
The world will be born again.

--Annette Greenbaum

WRITING JAPANESE STORIES

Jennifer Desmul

Level: Upper elementary, adaptable for other grades

Objectives:

1. The student will develop writing and listening skills.
2. The student will practice creative expression.
3. The student will develop an understanding of the culture of Japan.

Teacher materials:

1. Chalkboard or overhead projector
2. Book with Japanese stories. Recommended: Japanese Children's Favorite Stories by Florence Sakade. (Charles Tuttle: Rutland, VT)
3. Four coffee cans, each painted a different color, and labeled with one of the following: character, trait, location, problem. See attached list.

Student materials:

1. Paper
2. Pencil
3. Imagination

Time: One or two class periods

Procedure:

1. Read several Japanese stories to the class.
2. Instruct the students that they are now going to write their own Japanese-style stories.
3. Explain that they will base their stories on the cards they choose from the cans.
4. After writing a story, each child reads his/her story to the entire class or in small groups.
5. Conduct an open-ended discussion concerning which aspects of the stories are universal and which seem particularly Japanese.

Instructions for preparing coffee cans:

Use four coffee cans, each painted a different color and each labeled with one of the following: character, trait, location, problem. Slit the plastic lid so a child's hand can fit inside. Use colored cards to match each can, so that students can return cards to the correct cans when they are finished. Print one idea on each card. For example, green cards match the green can labeled "character" and each card suggests a different character. The child reaches into each can and draws one card to make a sentence which he/she uses to write a story. Sentences can first be constructed orally.

Character

little boy
grandfather
robot
cat
guest
daughter
prince
fox

sparrow
emperor
spaceman
shogun
cook
crowd
soldier
scholar

chatterbox
mailman
"Peach-boy"
teacher
coward
children
old woman
tyrant

policeman
mother
farmer
monster
champion
crew
ghost
friend

grandmother
samurai
servant
Buddhist priest
ogre
scientist
small girl
oldest son

Trait:

tall beautiful
rude charming
naughty
lonely
greedy
idiot famous
scared
mean
jolly stingy
timid

complicated
grumbling
tiny
terrible
wicked
noble
devoted
dumb
hungry
happy

impudent
astonished
miserable
elegant
haughty
ragged
amusing
scared
successful
jealous

bad-tempered
ill-mannered
ancient
grateful
faithful
restless
clever
delighted
complicated
sad

precious
strange
ungrateful
remarkable
irritating
laughing

Location:

subway
shrine
space station
castle
airplane
secret cave
under a bed

doorway
passageway
movie
underground
fishing boat
kingdom
festival

island
train
temple
school
river
garden
skyscraper

deep in the forest
department store
on top of a mountain
corner of the room
on the way home
on top of a table
under the sea

Problem:

becomes ill
lived all alone
scolded for being late
did not know the answers
wind was cold
nobody knew
spilled it
frightened
defeated
daydreaming
misunderstanding
terrified
couldn't see
has no friends
was chased by a _______
no one answered

gone from home 10 years
saw strange footprints
drew pictures all the time
earthquake destroys home
the hard way
help! help! save her!
animals were fleeing
made a big mistake
smeared with ink
lights went out
found a treasure
poor report card
forgot the password
had to do all the work
never had any fun at all
afraid of the _______

typhoon sank ship
no way to leave
couldn't find anyone
poor and had no food
may fall into the sea
shipwrecked
watched it disappear
trembling with fear
wanted to go home
had to walk all the way
alarm clock didn't ring
had a flat tire
watched it float away
couldn't breathe
afraid to go home
crowded and uncomfortable

GOOD PREVAILS

Anita Matson

Level: Upper elementary, adaptable for other grades

Objective: Students will write a description of a character

Materials:

1. Copy of Japanese folktale "The Tongue-Cut Sparrow," available in many anthologies including Japanese Children's Favorite Stories, edited by Florence Sakade (Charles E. Tuttle: Rutland, VT).
2. Thesauruses
3. Pictures of a sparrow, a Japanese farmhouse, a *kimono* and Japanese food

Time: One hour

Procedure:

1. Introduce the story by showing photographs of a traditional Japanese house, clothing, and food. Describe them if photographs are unavailable. Remind students that this story is set long ago and that nowadays most Japanese live in cities and dress in ways similar to Americans and Europeans.

2. Read the story. Ask students to recall any stories they know in which goodness and generosity are rewarded.

3. Say that we know what the characters are like by the words the author uses to describe them and by their actions. Make two headings on the board, "old man" and "wife." Under these headings list exact words from the story that are either descriptive words or actions that characterize these people.

old man	wife
Took good care of sparrow	Mean
Talked to it	Terrible temper
Fed it from own plate	Hated sparrow
Treated it as own child	Scolded husband
	Disliked hard work
	Bad-tempered

4. Use a thesaurus to find descriptive words to attach to the actions. Orally make sentences out of the descriptive words and actions. For example: The old man showed he was kind by taking care of the sparrow and treating it as his own child. He showed generosity by feeding it from his own plate.

5. Students write a paragraph about the wife using the same procedure.

YOUR STORY, MY STORY

Anita Matson

Level: Upper elementary, adaptable for other grades

Objective: Students will write from differing points of view

Materials: Utensils or pictures of utensils used in the tea ceremony. A free brochure describing the tea ceremony is available from Japanese Consulates and Japan Information Centers nationwide (see Resources List at back of this book)

Copy of Japanese folktale "The Magic Teakettle." It is widely available, including in Japanese Children's Favorite Stories, edited by Florence Sakade (Charles E. Tuttle: Rutland, VT).

Time: One hour

Procedure:

1. Introduce the story by discussing the making of tea and showing the utensils. Also say that the priest in the story would be a Buddhist priest and Buddhism is one of the principal religions of Japan.

2. Read the story.

3. Explain that this story the way it is now written is told by a third-person narrator. Review the main events of the story with the students. Write the events on the board.

   For example:
   a. Priest buys old rusty tea kettle.
   b. After polishing the kettle the priest sets it over charcoal to heat the water.
   c. The kettle grows the head, tail and feet of a badger.
   d. A junkman buys the bewitched kettle from the priest.
   e. During the night the badger-kettle tells the junkman that if he is well treated he will help him make his fortune.
   f. The junkman sells tickets, and people come to see Bumbuku's tricks.
   g. The junkman becomes rich from selling the tickets.
   h. Bumbuku wants to go back to a quiet life in the temple.
   i. Bumbuku is given a place of honor in the treasure house.

4. Have students imagine themselves as Bumbuku. Students rephrase each event from his point of view. Hear several versions of each rephrasing. Encourage the students to add more detail.

5. Students rewrite the story from the point of view of Bumbuku or the junkman.

6. Share stories acting out in pantomime as a student narrates.

ZEN BUDDHISM - INTRODUCTION TO A UNIT

Jessie Yoshida

Level: High school or junior high

Objectives:

1. To gather students' knowledge, perceptions, and questions about Zen Buddhism.
2. To arouse their curiosity and introduce them to Zen concepts and practice.

Materials: Books and audiovisual materials about Buddhism and Zen Buddhism. At our high school, students read Siddhartha by Hermann Hesse and view Zen and Now narrated by Alan Watts.

Teacher reference: The clustering approach is described in Writing the Natural Way by Gabrielle Rico. (It is also used in an elementary unit in this booklet created by Anita Matson.)

Time: One class period

Procedure:

1. Students cluster individually around the words "Zen Buddhism." Write down every association that comes to mind; do not edit or critique.

2. Students gather in groups of five and compile a master list for each group.

3. After ten minutes, the groups share their lists.

4. Again as individuals, students write a five-sentence paragraph stating their views of Zen Buddhism at this point, before learning more about it. They should feel free to use words from their own cluster in building their sentences.

5. Ask a few volunteers to read their paragraphs.

6. Discuss what questions about Zen Buddhism came to students' minds as they clustered and wrote their paragraphs. What would they like to explore further? List these questions on the chalkboard as students share them, and return to them at the end of the unit.

7. View any audio-visual materials planned for this unit.

8. Students write an exit slip following the film. An exit slip is written anonymously on half sheets of scratch paper and read aloud by the teacher immediately after being collected at the end of the class, or it may be read at the beginning of class the next day. Students are to respond to the concepts of Zen, perhaps summarizing the film, raising a question, or comparing it with other schools of philosophy.

Note: Zen and Now is available for rental from the University of Washington department of Instructional Media Services for a $15.00 rental fee. Call (206) 543-9909 to book films. An excellent teaching unit about Japanese religion is Religion in Japan and a Look at Cultural Transmission from the SPICE program at Stanford University.

HIROSHIMA - INTRODUCTION TO A UNIT

Jessie Yoshida

Level:	High school
Objectives:	1. To gather students' associations, perceptions, and knowledge of the atomic bombing of Hiroshima and Nagasaki. 2. To prepare them for further study of the bombings.
Materials:	Books and audiovisual materials about Hiroshima and Nagasaki. At our high school students read Hiroshima by John Hersey and view Hiroshima-Nagasaki, August 1945. This film is one of many which include original film footage of the effects of the bombing.
Time:	One or two class periods

Procedure:

1. Students cluster around the words Hiroshima and Nagasaki for ten minutes, letting associations run freely. (See previous lesson for description of clustering.)

2. Students then write for ten minutes on what the clustering stirs up, using any words from their cluster they wish.

3. In groups of four to five, they read their writing aloud to each other and select one to read to the entire class.

4. Each group then lists questions and concerns about our nuclear past and future, using felt pens and butcher paper. They write in large letters so that they can later share their lists with the class.

5. The teacher posts the lists.

6. After introducing the film, the teacher shows it to the class. Because of its powerful impact, it is important to prepare students for it and to allow time for adequate debriefing.

7. One debriefing strategy is to write "unsent letters." Following the film, the students write an "unsent letter" for ten minutes to a friend, relative, or public figure, sharing their response to what they saw.

8. Volunteers read their letters aloud, which opens the way to further discussion and debriefing of feelings. It is important that students genuinely volunteer for this, because "unsent letters" are a means for expressing feelings without being concerned about another person reading them. One can say anything without worrying about the impact. The letters also serve to clarify thoughts and feelings before actually sending a more reflective letter that is concerned with another's response.

FORTUNES

Anita Matson

Level:	Upper elementary, adaptable for other grades
Objective:	Students will use a variety of ideas for writing.
Materials:	Copy of Japanese temple fortune Horoscope section from daily newspaper
Time:	One hour

Procedure :

1. Brainstorm with students ways people try to know the future: fortune cookies, palm reading, crystal balls, tarot cards, horoscopes, tea leaves, etc.

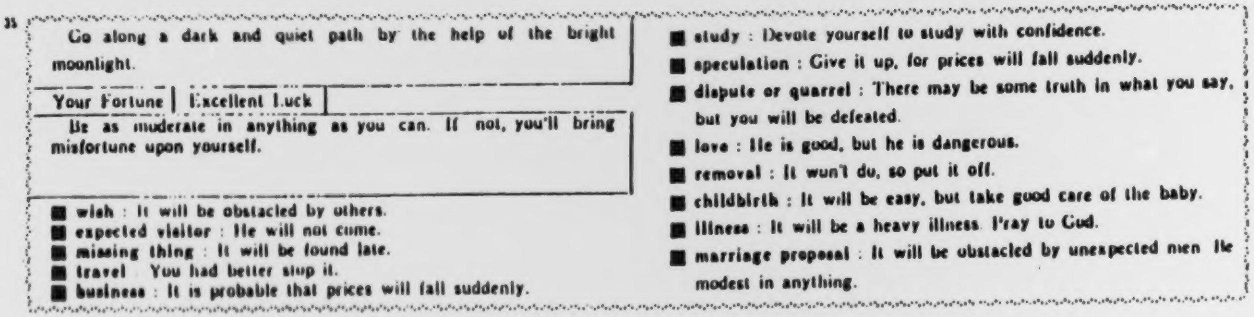
2. Explain that in Japan when people go to a shrine, they can pay a fee, roll dice, and receive a printed fortune according to the number they roll. The fortune predicts many aspects of life. It usually gives some good news and some bad. Read a Japanese temple fortune.

3. Read horoscopes from the newspaper. Notice the topics that are covered and make a list on the board: romance, finances, success at work, hobbies, sports, shopping, travel, buying, selling, redecorating at home, planning ahead, relationships with family and friends, use of time, asking for help, etc.

4. Write a fortune for a classmate. Include five topics. Include some good and some bad fortune.

5. Collect fortunes and put into six piles. Number the piles. Students roll dice and take their fortune from the numbered pile that they rolled. Each student reads his fortune to the class.

6. Explain that in Japan the papers on which fortunes are written, especially bad ones, are left tied to a tree or fence at the shrine. The class may do this or display them in the room.



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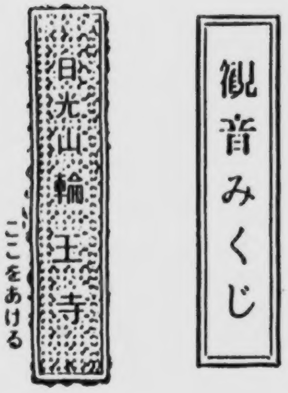
Go along a dark and quiet path by the help of the bright moonlight.

Your Fortune	Excellent Luck

Be as moderate in anything as you can. If not, you'll bring misfortune upon yourself.

- ■ wish : It will be obstacled by others.
- ■ expected visitor : He will not come.
- ■ missing thing : It will be found late.
- ■ travel : You had better stop it.
- ■ business : It is probable that prices will fall suddenly.
- ■ study : Devote yourself to study with confidence.
- ■ speculation : Give it up, for prices will fall suddenly.
- ■ dispute or quarrel : There may be some truth in what you say, but you will be defeated.
- ■ love : He is good, but he is dangerous.
- ■ removal : It won't do, so put it off.
- ■ childbirth : It will be easy, but take good care of the baby.
- ■ illness : It will be a heavy illness. Pray to God.
- ■ marriage proposal : It will be obstacled by unexpected men. Be modest in anything.



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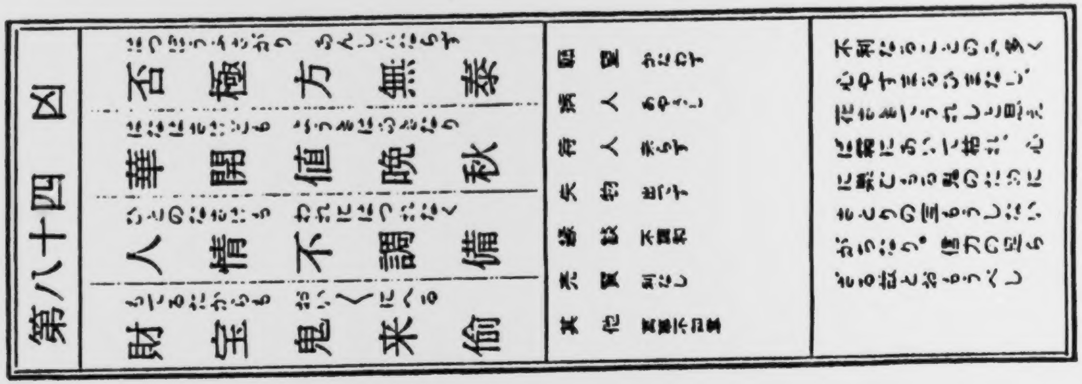

第八十四　凶

否極方無泰

華開値晩秋

人情不調備

財宝鬼来偸

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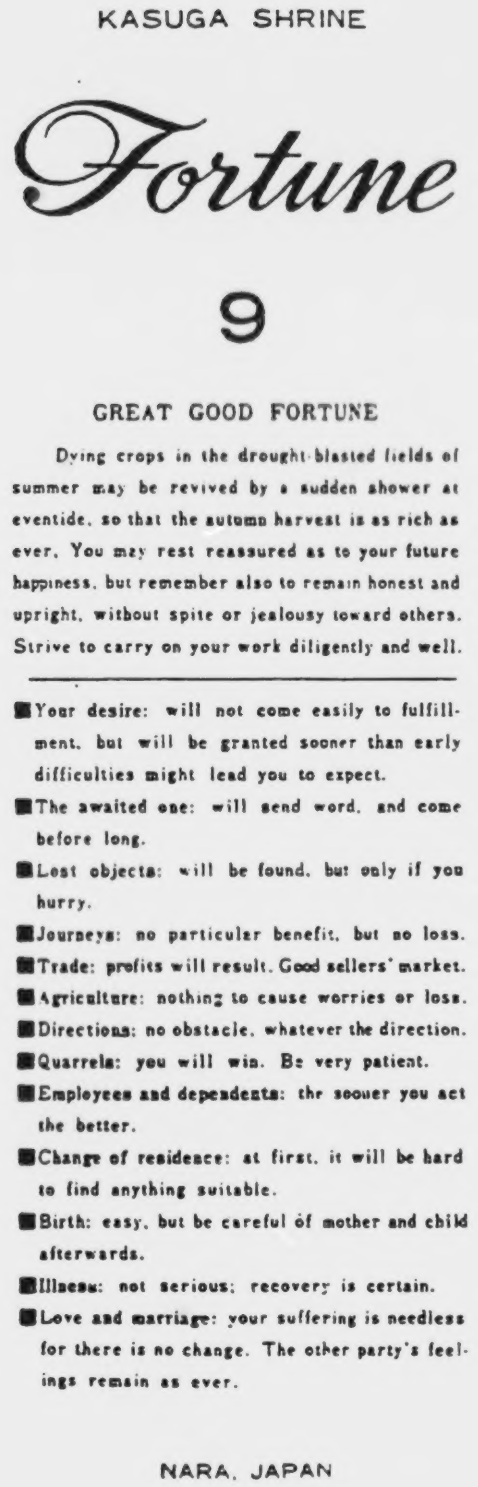
FORTUNES



KASUGA SHRINE

Fortune

9

GREAT GOOD FORTUNE

Dying crops in the drought-blasted fields of summer may be revived by a sudden shower at eventide, so that the autumn harvest is as rich as ever. You may rest reassured as to your future happiness, but remember also to remain honest and upright, without spite or jealousy toward others. Strive to carry on your work diligently and well.

- **Your desire:** will not come easily to fulfillment, but will be granted sooner than early difficulties might lead you to expect.
- **The awaited one:** will send word, and come before long.
- **Lost objects:** will be found, but only if you hurry.
- **Journeys:** no particular benefit, but no loss.
- **Trade:** profits will result. Good sellers' market.
- **Agriculture:** nothing to cause worries or loss.
- **Directions:** no obstacle, whatever the direction.
- **Quarrels:** you will win. Be very patient.
- **Employees and dependents:** the sooner you act the better.
- **Change of residence:** at first, it will be hard to find anything suitable.
- **Birth:** easy, but be careful of mother and child afterwards.
- **Illness:** not serious; recovery is certain.
- **Love and marriage:** your suffering is needless for there is no change. The other party's feelings remain as ever.

NARA, JAPAN

Thanks to Barbara Bosley for sharing her fortune.

DARUMA-SAN

Evon Tanabe

Level:	Lower elementary grades
Objective:	The student will set, and hopefully attain, a goal using the *daruma*.
Materials:	*Daruma* doll, if possible *Daruma* Goal Sheet Crayons
Time:	One hour

Procedure:

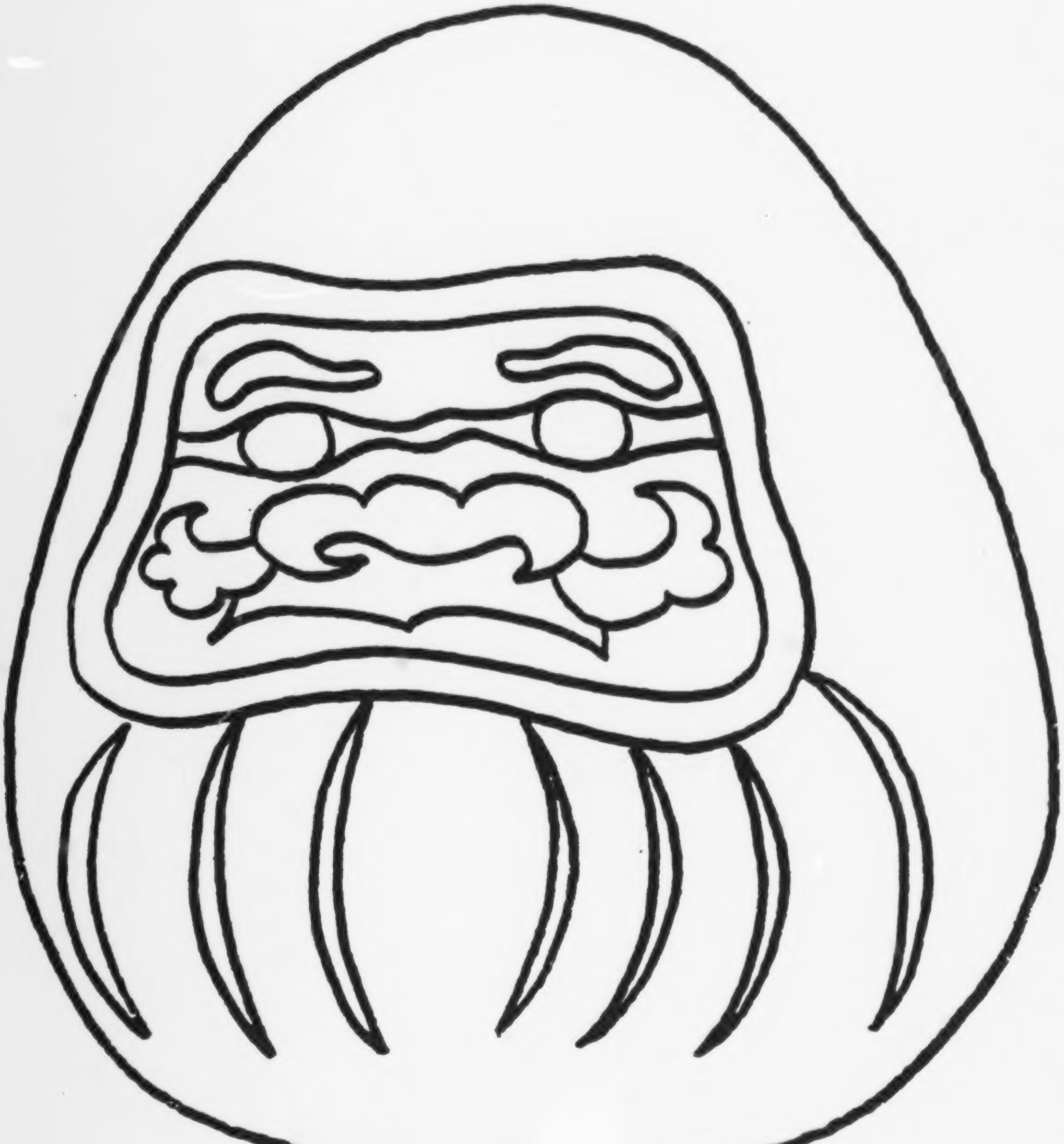
1. Introduce the idea of wishing. Elicit from the students ways that we use to help us achieve our wishes. Examples are wishing on a star, wishing wells, wishbones, or candles on a birthday cake.

2. Introduce *Daruma-san*. *Daruma* was an Indian philosopher and disciple of Buddha whose full name was Bodhidharma. San is a title of respect. Legend has it that he meditated for so long that he lost the use of his arms and legs. As a result he could not walk, but he epitomized the popular Japanese proverb, "One may fall seven times but will rise up on the eighth."

Daruma became the symbol of determination and perseverance. *Daruma* dolls are often made with weighted bottoms so when they are tipped over they right themselves. Also, they are usually made without pupils in their eyes. When a wish is made, one pupil is colored in. This wish should be goal-oriented and should involve the wisher in attaining it. When the goal is met, the other eye is colored in.

3. The students should set an attainable goal, color the doll and one eye only. The traditional color for a *daruma* is red.

4. Display the *daruma*. When individual goals are met, the second eye can be colored in and the *daruma* taken home.



DARUMA-SAN

My goal is

DARUMA TOYS AND GAMES

Gail Tokunaga

Level: Elementary

Objective:
1. The students will make their own *daruma*.
2. The students will learn a Japanese game related to the *daruma*.

Materials: Oval balloons, newspaper, wheat paste, paint and brushes

Time: One hour

Procedure:

1. Explain to students that the *daruma* is probably Japan's best-known folk toy. You can see it frequently in Japan, including on key rings. His name is short for Bodhidharma, a Buddhist priest from India who lived in the sixth century. Legends say that Bodhidharma sat absolutely still and meditated for nine years. He didn't move at all, and after nine years he found he had lost the use of his arms and legs. In fact, they had withered away.

So *darumas* are made with no arms or legs. They have weighted bottoms so that no matter how you roll them, they will always return right side up. Some say this symbolizes the spirit of patience, perseverance, and determination shown by the priest.

2. Blow up oval balloons.

3. Tear up lots of strips of paper and soak them in wheat paste. Cover the balloon completely with the strips. Let dry.

4. Add extra layers of strips to the bottom, rounded end. This will give the bottom the extra weight it needs so that the *daruma* will end up in an upright position.

5. The *daruma* is traditionally painted red, the color of the robes worn by the priests. Paint the body and the features on the face. Remember not to paint the eyes yet.

6. Make a wish and paint one eye. Be patient.

7. When the wish comes true, paint the other eye.

8. To play the game, the teacher and students sit in a circle with their legs and arms folded. They sway from side to side in rhythm and chant in unison:

Daruma-san, Daruma-san	Mr. Daruma, Mr. Daruma
Nira miko shimasho	Let us stare at each other
Waratara dame yo	You had better not laugh
Ichi ni san shi go	One, two, three, four, five

Everyone must have a serious expression on his/her face and should stare at each other. The first person to laugh is "out".

DARUMA

Selma Moyle

Level: Upper elementary or junior high

Objectives:

1. To learn the significance of the *daruma* through history since the sixth century.
2. To discuss other good luck symbols used by other cultures.
3. To make a paper mache *daruma*, filling in one eye and setting a goal.

Materials:

1. *Daruma* legend (see previous lessons)
2. If possible, symbols from other cultures such as a Mexican God's eye, an Irish shamrock, or a Native American thunderbird.
3. *Darumas*, if available, and *daruma* toys of various types.
4. Art materials: plastic sandwich bags, newspaper, twist ties, wheat paste, red and flesh colored poster paint, lacquer or shellac, color crayons or felt-tip pens.

Time: One hour

Procedure:

1. Describe the legend of the *daruma* and any examples of *darumas* available. Tell students that it is a custom for politicians to paint in the *daruma*'s second eye when they win an election.

2. Share a few common good luck symbols and give pupils a chance to add more, such as rabbit's feet.

3. Discuss goal possibilities with the pupils. Each one will set his or her own goal.

4. Explain the procedure for making a paper mache *daruma*.
    a. Stuff the plastic bags with wadded-up newspaper and shape into a rounded form with a slightly flattened bottom. Tie with twist ties. Tape corners so that they are rounded.
    b. Make a watery paste with the wheat paste. Tear thin strips of newspaper and dip into the paste. Cover the form with five layers of overlapping strips. Add extra strips to the bottom for weight.
    c. Dry thoroughly.
    d. Paint the *daruma* red except his face. Let dry. Paint the face flesh-colored and let dry. Paint in the features except the eyes.

5. After class completes the *darumas*, have pupils establish goals and paint in the first eye.

6. Display the *darumas* around the classroom and paint in the other eye when pupils reach their goals.

JAPANESE DESIGNS

Sonnet Takahisa*

Level: *Elementary or junior high*

Objectives:

1. Students will learn some traditional Japanese designs and what they represent.
2. Students will make their own stamps for printing Japanese designs.

Materials:

1. Rubber erasers
2. Dull knives or large, partially straightened paper clips
3. Stamp pads or other kinds of ink
4. Paper, note cards, or fabric

Time: One to two hours

Procedure:

1. Show students the examples of Japanese designs. Explain that the crane, the tortoise, and the pine trees are symbols associated with good wishes for the new year. These and other good luck symbols are found throughout a Japanese home during the festivities. They can be printed on *nengajo* (postcards) with a new year's greeting and sent to friends and family.

2. Ask students to plan what design they will carve. Draw the design on the flat side of a rubber eraser. Remind them that the design will print backwards from the way they draw it.

3. Using a dull knife, cut away the area around the design so that the design stands out. With young students, unbent paper clips are safer and work fairly well.

4. Ink the stamps by pressing into stamp pads. Stamp the design on the students' chosen surface. Point out that many possible patterns can be made by creating a pleasing combination of individual stamps. For example, a single stamp of waves can be printed many times to create an attractive overall design.

5. Show students the contemporary wave designs as examples of overall patterns and the updating of traditional motifs.

Extension activities:

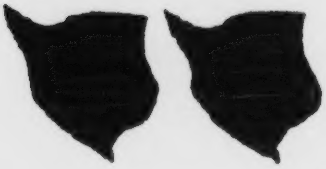
1. Research other Japanese designs and their meanings. Find out which designs are associated with festivals and holidays.

2. Explore the stories behind the designs. Why would a pine tree represent long life?

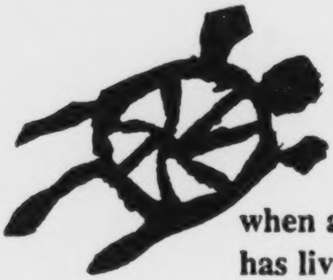
3. Make and send greeting cards using the students' stamps. Collect examples of Japanese greeting cards.

4. Print the designs on fabric and make the fabric into Japanese objects. One possibility is *noren*, the short curtains which hang over many Japanese entryways.

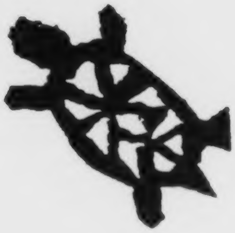
*We are grateful to Sonnet Takahisa, Manager of School, Youth, and Family Programs, Brooklyn Museum, for permission to reprint this lesson which she developed.



chidori (plover): small bird famous in poetry (often pictured with waves)

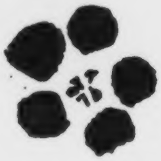


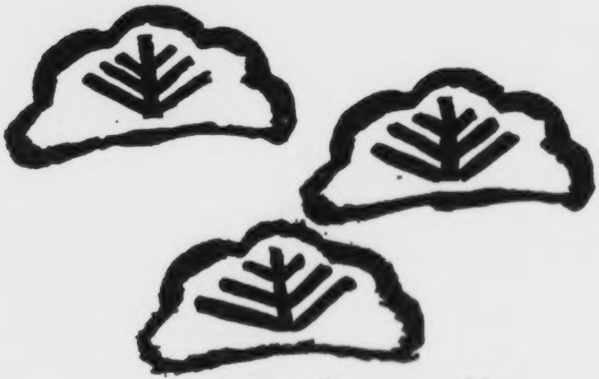
kame: the tortoise represents long life



when a tortoise has lived 10,000 years it grows a long hairy tail.

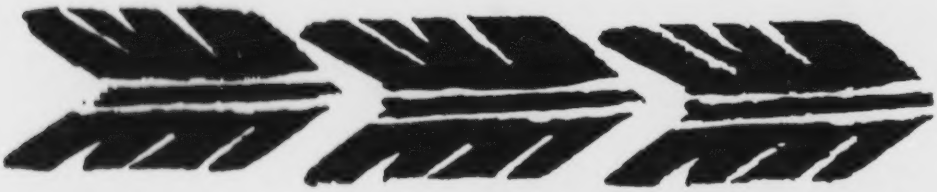
ume: the plum blossom blooms even when there's snow on the





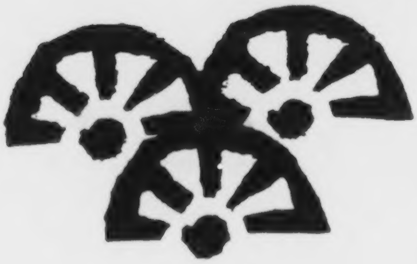
matsu: because of its hardiness, the pine tree represents long life.

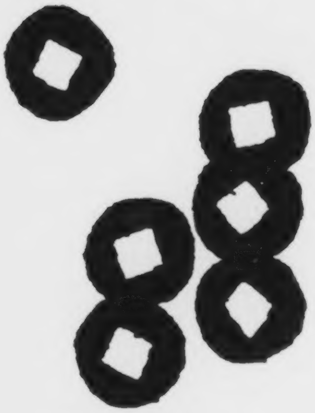
JAPANESE DESIGNS



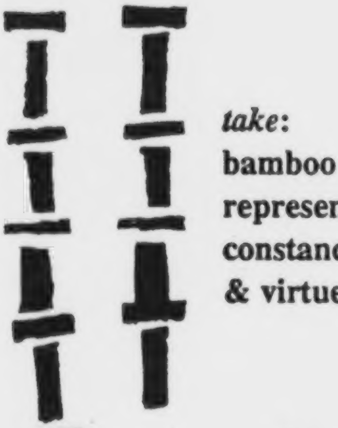
arrows are often depicted with
bulls' eyes and represent wishes

carriage wheels

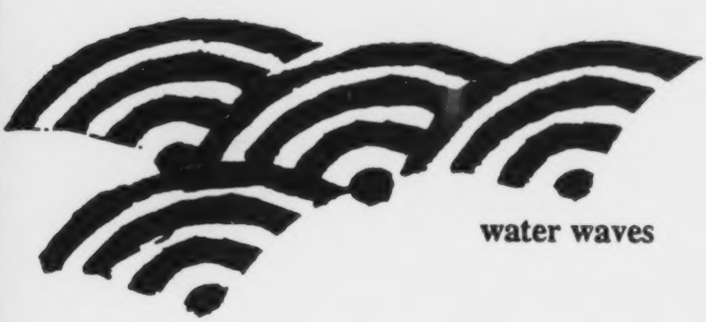




yen: these old
coin pieces represent
wealth

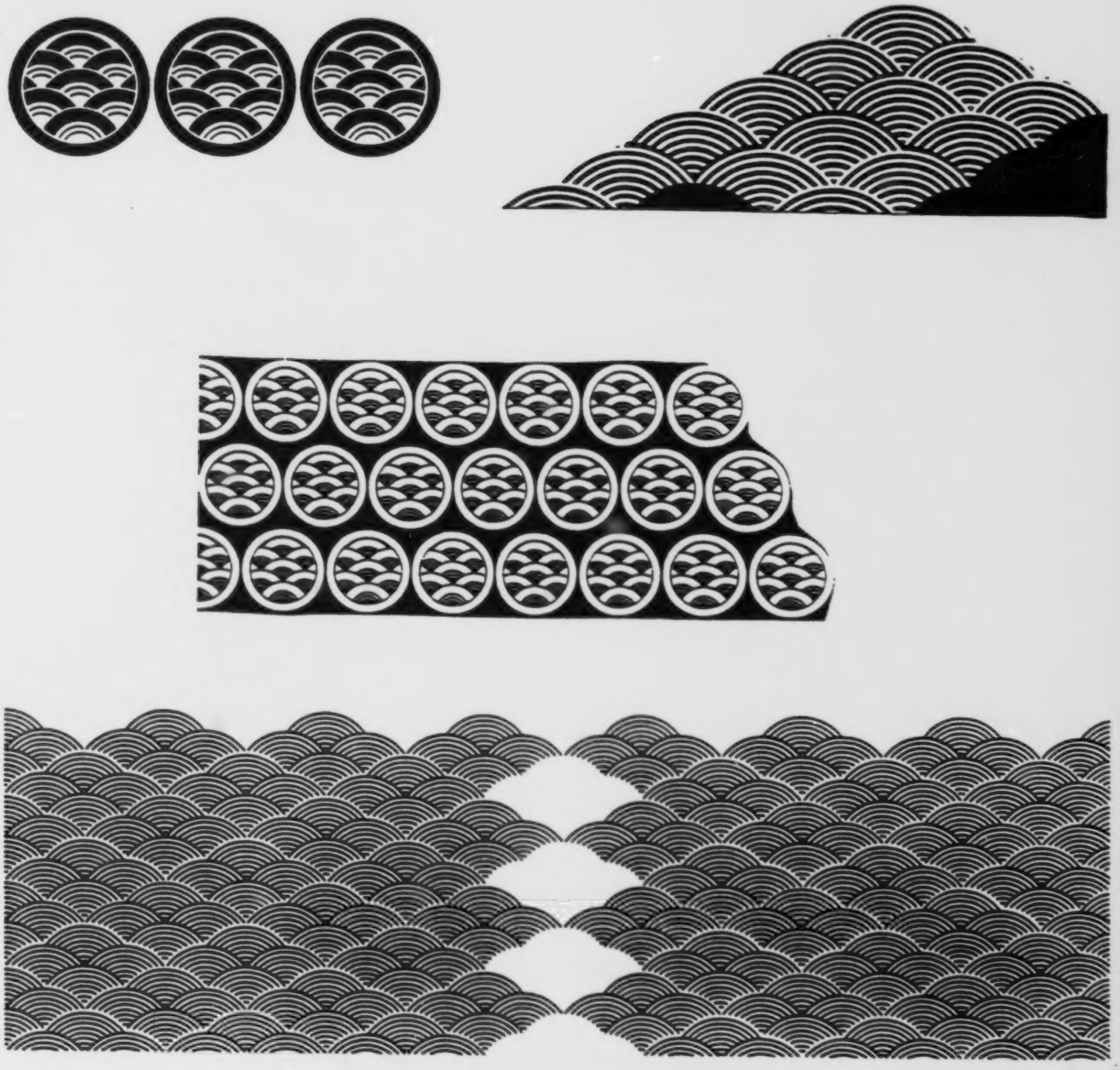


take:
bamboo
represents
constancy
& virtue



water waves

CONTEMPORARY DESIGNS



Examples of the wave motif as used in contemporary Japanese design

KOKESHI DOLLS

Marjorie McKellop

Level: Upper elementary

Objectives:

1. The student will be able to envision total form (front, back, and sides) by creating three-dimensional forms.
2. The student will repeat shapes to design a pattern.

Materials:

1. Pictures of traditional Japanese dress
2. Examples of *kokeshi* dolls if available
3. Core for body: small bottles such as vitamin bottles, eggs (blown), cardboard spools and cones, cardboard tubes, or plastic drink cups
4. Head: styrofoam ball, wooden bead, or ping-pong ball
5. Colorful fabrics for dress
6. Tempera paint for facial features or painted-on fabric designs
7. Glue
8. Pedestal: appropriate size container lid

Time: One hour

Procedure:

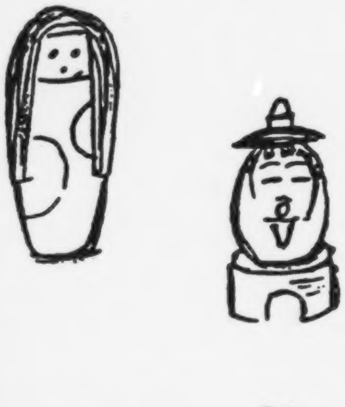
1. Motivate students with background information about *kokeshi* dolls. In Japan, *kokeshi* are made of wood in simple cylindrical shapes. They are turned on a lathe and then painted by hand. Many people collect *kokeshi* and there is even a museum entirely devoted to *kokeshi*. The designs made by different artists are distinctive, and different regions are known for characteristic designs. Many *kokeshi* are made in forested, mountainous areas and people bring them home as souvenirs when they visit these areas for skiing or other vacations.

2. Show pictures of traditional Japanese dress. Ask students to plan how they will decorate their doll.

3. Demonstrate the glueing of the body elements.

4. Have students brainstorm the possibilities of the decorative materials collected. Students select materials and glue body together during their first lesson.

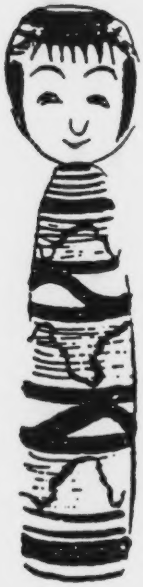
5. Students apply dress and facial features during the second lesson. Apply fabric with glue. Glue on the pedestal last.

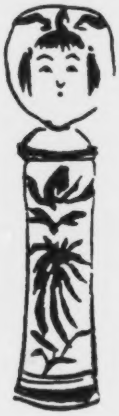


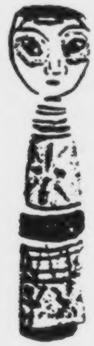
Extensions of experience:

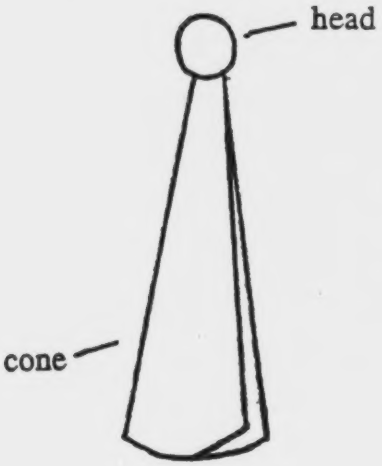
1. Investigate the history and traditions surrounding *Hinamatsuri*. This is known as Girls' Day or Dolls' Festival and is celebrated every year on March 3. This festival has roots which go back 1,000 years and has been an official national holiday since the eighteenth century. Girls arrange special displays of dolls representing members of the imperial court, plus other dolls they have collected.

2. Do further research on Japanese clothing. Investigate when, and on what kinds of occasions, women wear *kimono* nowadays. Although children may wear formal or informal *kimono* on special days like festivals, they normally wear school uniforms or everyday clothing very similar to the clothing American students wear. Gather pictures of Japanese children and note their clothing.









JAPANESE LACQUERWARE ART LESSON

Marjorie McKellop

Level: Upper elementary

Objectives:

1. The student will be able to decorate a plate in the Japanese manner of design.
2. The student will be able to understand the use of space as used by Japanese artists.

Art theory: Line/color/space

Materials:

Paper plates (not plastic)
Gesso and brush for applying it
Sandpaper, fine grade, to sand gesso
Tempera paint: black for base coat, white and shades of red for floral decoration
Brushes: fine camel hair for painting design
Plastic spray sealer
Lacquer pieces for display, pictures of lacquerware, or plastic simulated lacquerware

Time: One to three hours

Procedure:

1. Introduce the lesson by explaining that lacquerware is an ancient art in both Japan and China. Lacquer is usually painted over a wooden base, but can also be painted over baskets, paper, or other materials. Lacquer is actually the resin of the lac tree and is very poisonous in its natural form. It is collected, strained, heated to remove some of the moisture, and then painted on a base, either in its clear natural form or with coloring added to it. Black and red are common colors, and the Japanese often highlight a design with powdered gold paint. Many base coats are painted on and carefully dried away from dust before final decorations are added. Nowadays, many people use plastic copies of lacquer items because they are less expensive.

2. Show display examples to students. Discuss characteristics of the designs.

3. Demonstrate applying gesso for the base coat to seal the pores of the paper plate. Two coats may be necessary. Show how to apply the black background coat. Explain that it will take time for each coat to dry.

4. Demonstrate painting stems with fine brush strokes. Have students practice on black paper before attempting their final decorating.

5. Demonstrate painting petals. Explain that the chrysanthemum represents the emperor's family in Japan. Other flowers that are popular are cherry and plum blossoms. Pine needles also make interesting motifs. Suggest that the students draw their designs from looking closely at familiar plants. As an alternative, suggest that students use designs such as those in the lessons on "Japanese Designs" or "What Is a Japanese Family Crest?"

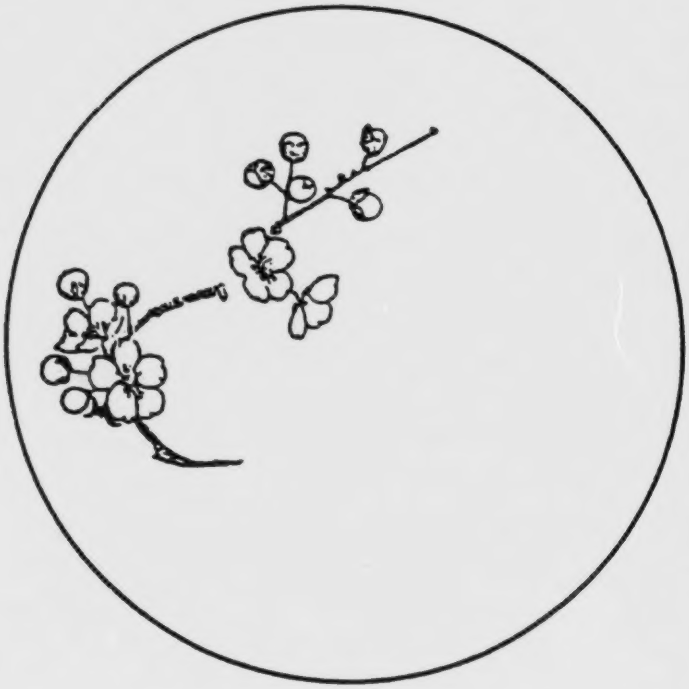
6. Point out the use of negative space, meaning the background space which is not painted

with a design, and the simplicity of the decoration. Lacquerware can also be painted in elaborate designs, often based on geometric patterns.

7. After students have completed their plates, spray with two coats of Krylon or other sealer.

Extension ideas:

1. Study the articles used in the tea ceremony. Some are generally made of lacquer, including the small covered containers which are used to hold the powdered tea. Note the design on both the lacquerware and other objects which is generally very simple and can be quite rustic in appearance.
2. Research the source of lacquer and the production process.
3. Research the "Living National Treasures," Japanese artists who receive special government pensions so that they can pursue traditional art forms. Some of these artists produce lacquerware.



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RELIEF BLOCK PRINTS

Marjorie McKellop

Level: Upper elementary

Objectives:

1. The student will be able to design a space using line and shape.
2. The student will recognize relief block prints from Japan and appreciate their design.

Materials:

1. Examples of Japanese block prints, either the prints themselves or reproductions in books
2. Milk cartons, half gallon size cut down
3. Bowl or cottage cheese cartons for mixing
4. Assortment of tools for scratching and cutting the designs, such as nails, paper clips, etc.
5. Water base printer's ink in various colors
6. Brayers
7. Paper for lifting prints

Time: One to three hours

Procedure:

1. Show students examples of Japanese wood cuts. Explain that the technique of relief block printing is the simplest and earliest means of producing a printed image, and dates back to seventh century a.d. China. The Japanese learned the process from the Chinese. Wood was the principal material used. However, plaster of paris in its hardened state can be used for a similar experience.

2. Suggest subject matter from nature, such as the Japanese frequently use. Point out technical details, such as the fact that the image will be in reverse. Note various kinds of lines in the examples of wood cuts.

3. Demonstrate the mixing of plaster of paris. Sift plaster into one-third of a container of water. Stir slowly until creamy. Pour into cartons and let set until solid.

4. Caution students that plaster of paris clogs plumbing. Discard any extra in waste baskets.

5. When dry, use nails or other objects to scratch a design in the plaster surface.

6. To print, ink surface of block with brayer. Apply a thin coat.

7. Place piece of paper over block, rub over the surface with a clean brayer to get even paper contact, and then lift print.

Extensions of experience:

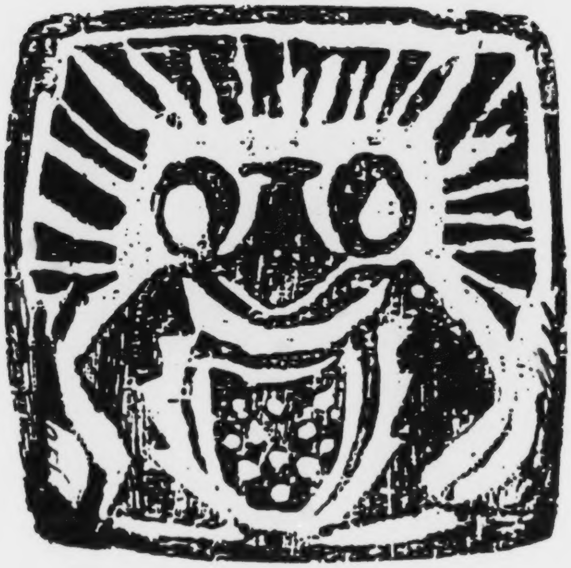
1. Talk to someone who has studied or collected shrine stamps. It is a common custom in Japan to have a souvenir book stamped with the name of a shrine or temple when you visit it. Generally a priest stamps the book with a red stamp and then uses a calligraphy brush to add the name of the temple or shrine and the date. Nowadays

it is also the custom to stamp a souvenir notebook or diary when traveling on a vacation. These stamps and stamp pads can be found on tables in train stations, tourist destinations, and even department stores.

2. Research wood block prints in greater depth. For example, how are multiple colors printed so that they line up correctly?

3. Research other kinds of printing processes, including the process for printing books developed in China 400 years before Gutenberg.

4. Explore the use of *hanko*, Japanese seals which are used as official signatures.



A STUDENT'S RELIEF PRINT FROM A PLASTER BLOCK

JAPANESE FANS

Jane Schisgall*

Level: Elementary

Objectives:

1. To understand that fans are part of the cultural tradition of Japan.
2. To create fans that incorporate design techniques and ornamentation similar to that used in Japan.
3. To use the fan as an aid to expressive action.

Materials:

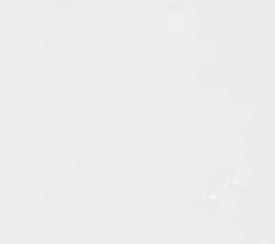
1. If possible, examples or photographs of Japanese fans.
2. For folded fans: 9" x 24" pieces of construction paper, watercolor sets and brushes, stapler.
3. For flat fans: 9" x 12" pieces of oak tag or colored poster board, scissors, fine line markers, scraps of construction paper and tissue paper.

Teacher background: There are many uses for and ways of constructing fans. The folded fan was invented by the Japanese. It is thought that the wing of the bat was the source for this idea. There are also flat fans that are made in a variety of shapes. The ornamentation on the fan may be a brush painting inspired by nature or bits of cut or torn paper that suggest objects to the artist. The uses of fans have been many--to cool oneself, fan a fire, as a dance prop, or even to use as a weapon. Some fans are also printed with maps or advertisements.

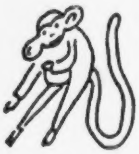
Time: One to three hours

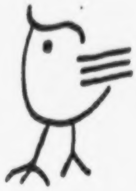
Procedure:

1. Have the students discuss fans, their uses, sizes, colors, etc. Display any examples of Japanese fans. Ask the students to decide to make either a flat or folded fan.



2. Folded fans. Demonstrate how to make a brush painting of an item from nature using a minimum of lines and shapes to capture the essence of the object. Examples of simple brush strokes to create an object:

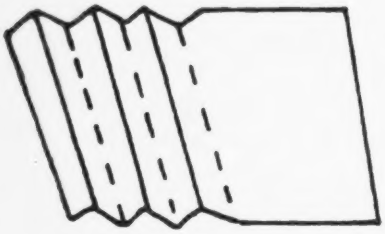


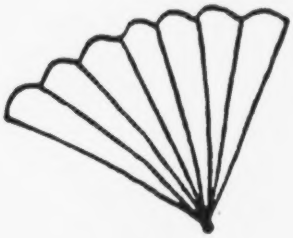


*We are grateful to Jane Schisgall for permission to include this lesson from a project she directed for the Interrelated Arts Program of the Montgomery County, Maryland Public Schools.

3. Have students select an idea from nature and paint it on construction paper, using simple brush strokes and watercolors. Allow papers to dry.

4. Fold the paper back and forth to create a fan. The folds should be about one inch from each other. Fold the entire paper. Pinch one end of the paper together and secure with a staple.



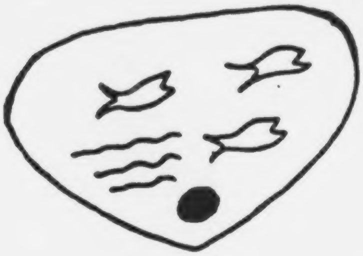


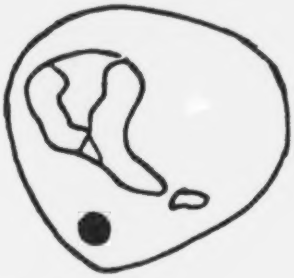
5. Display the finished fans and discuss the variety of themes from nature that were used. Discuss the use of color, line, and shapes that are seen on the fans.

6. Flat fans. Flat fans lend themselves to creating an advertisement or can be used as a surface for a map. The shape of the fan may reflect the item being sold or the area being mapped. Have students decide whether they will make a map, an advertisement, or a design fan. Have them plan the design they will draw on the fan.

7. Have students plan an appropriate shape and cut it from oak tag or poster board. Cut a thumbhole.

8. Have students decorate the surface of the fan with the markers or scraps of paper. A combination of markers and torn paper shapes can be used for an advertisement or design.





9. Display and discuss the finished fans. Have the students consider:
   a. how they were made.
   b. what materials were used.
   c. what ideas are expressed.

10. Remind the students that fans are used in many ways in Japan. Have them pantomime the following uses: to cool oneself, to fan a fire, to hide behind, to get someone's attention, to place something on (as you would use a tray).

11. Have the students use their fans to suggest: a wave in the ocean, a tree blowing in the breeze, or a bird flying. Ask them to think of other ways that they could use their fans.

WHAT IS IT?

Anita Matson

Level: Upper elementary, adaptable to other grades

Objective: Students will write definitions.

Materials: Artifacts from Japan with numbered stickers attached. Items to be included may be postcards, tickets, eating utensils, clothing, and almost any kind of item from everyday life, such as receipts, soft drink cans, etc. Many of these items can be purchased in import stores or borrowed from travelers.

Time: One hour

Procedure:

1. Show one item to the class. Ask what they think it is. Ask what it is made of and what it is used for. Write on the board a fanciful definition and a real definition.
2. Direct students to choose eight items and write definitions for them. If they have no idea of the item's function, they are to make up a definition. Be sure to include a description of the item and its use.
3. When students are finished writing, hold up each object in numerical order. Students who chose that object read their definitions. The teacher explains the real name of the object and its use.

Extensions:

1. Write a story in which four of the items you chose are used by the characters.
2. Draw one of the items to a larger scale.
3. Write a dialogue between two of the items.
4. Choose eight items and put them in groups. Explain your groupings to another student.

ARTIFACTS

Elaine Magnusson

Level: Elementary or junior high

Objectives:

1. Students will know that articles used by a culture reveal much about life and people's values.
2. Students will learn the Japanese word to identify some artifacts.
3. Students will learn some simple games using Japanese toys.

Materials:

1. Japanese artifacts. Sources include students' homes, travelers, exchange students, conducting your own exchange with a Japanese school, and import shops.
2. Seek and Find keyed to the objects you collect.

Time: Two to three hours - divided over three days

Procedure:

Day one:

1. Students take one artifact from their desk which they think is typically American. The item could be brought from home if assigned as homework the night before.

2. The teacher leads a discussion of artifacts, asking such questions as:
   a. Where is this object meant to be used? By whom? What for?
   b. What can you tell about resources from this object?
   c. Does it tell you anything about what is important to the user?
   d. What kind of technology was necessary to make this? Was it machine or hand-made?
   e. Do all people in the culture use it?

3. The teacher brings the discussion to closure with the following kinds of questions: Could people from other cultures really know our lives from looking at these things? Why or why not? (Artifacts from another culture can only begin to help us appreciate that country's culture.)

Day two:

1. Examine and discuss the Japanese artifacts which have been collected. Use the objects by trying on clothes, playing the games, etc.

Day three:

1. Use Seek and Find.

2. Return to questions from day one but apply them to Japanese objects.

Suggestions for evaluation: participation, work on worksheets, use of the word artifacts during future cultures study.

Seek and Find:

SEEK AND FIND-JAPANESE ARTIFACTS

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A S I E C T H X G O U F J I B P I U
Y E Q S R A W D E R K E U I S N M G
M N U G A O J Z B E A H D L Z A H V
U P V D P F D A R U M A Y M K O E Z
X I R A L C T I X B O D K U R H J C
P T P T O N H F J E N T D R X A E A
H S O E G K O I N O B O R I M P Y L
T U H G R M A E D N N A W K U I J S
Y E G T E K H C L A T F B I Y U V R
H I H S A H I U R S H E Q H H L T Y
L T H O T C Y U O D N A J S E N S U
U Z T S A I D G B F P R H O D E P K
S O S O I O T E D A M A A R I C M A
O Y E G U E F K J E P I O U P S H T
W V Z C I O M U A G D N O F E B A A
Q I M A G I R O M F Z U E I Q J G T
R T V Z B S U B O C S H I N B U N W
K M H A J I K I X A I D F E B P H J
```

THERE ARE 16 WORDS HERE--CAN YOU FIND THEM?

HERE ARE THE WORDS TO LOOK FOR:

ORIGAMI - object made of folded paper

ENPITSU - pencil

MEISHI - business card

KOINOBORI - carp kite

OTEDAMA - juggling bags

FUROSHIKI - cloth for wrapping/carrying objects

HAJIKI - marbles

OBI - wide sash to tie a kimono

YUKATA - informal summer kimono

SENSU - folding fan

DARUMA - figure used to make wishes

SHINBUN - newspaper

HASHI - chopsticks

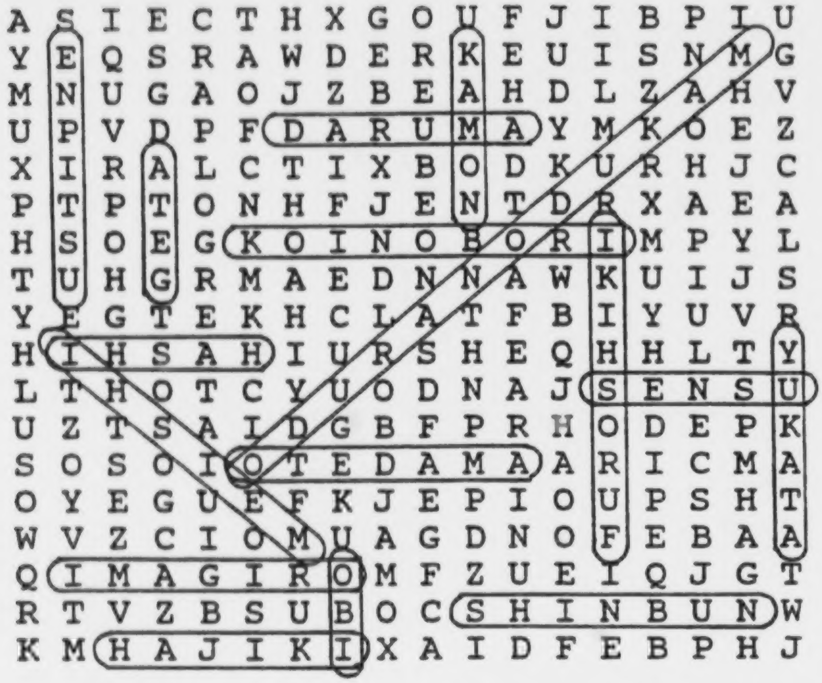
KAMON - family crest

GETA - sandals

MAKUDONARUDO - McDonald's (a placement from there)

SEEK AND FIND-JAPANESE ARTIFACTS

- TEACHER'S KEY -



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A S I E C T H X G O U F J I B P I U
Y E Q S R A W D E R K E U I S N M G
M N U G A O J Z B E A H D L Z A H V
U P V D P F D A R U M A Y M K O E Z
X I R A L C T I X B O D K U R H J C
P T P T O N H F J E N T D R X A E A
H S O E G K O I N O B O R I M P Y L
T U H G R M A E D N N A W K U I J S
Y E G T E K H C L A T F B I Y U V R
H I H S A H I U R S H E Q H H L T Y
L T H O T C Y U O D N A J S E N S U
U Z T S A I D G B F P R H O D E P K
S O S O I O T E D A M A A R I C M A
O Y E G U E F K J E P I O U P S H T
W V Z C I O M U A G D N O F E B A A
Q I M A G I R O M F Z U E I Q J G T
R T V Z B S U B O C S H I N B U N W
K M H A J I K I X A I D F E B P H J
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ORIGAMI - object made of folded paper

ENPITSU - pencil

MEISHI - business card

KOINOBORI - carp kite

OTEDAMA - juggling bags

FUROSHIKI - cloth for wrapping/carrying objects

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HASHI - chopsticks

KAMON - family crest

GETA - sandals

MAKUDONARUDO - McDonald's (a placement from there)

ARTIFACTS - WHAT AM I?

Geraldine VanZanten

Level: High school or junior high

Objectives:

1. Students will practice simple Japanese expressions.
2. Students will explore the information available from artifacts.
3. Students will learn to look at a foreign object as something other than just different, or worse, dumb.

Materials:

1. Shopping bags, one per group.
2. One Japanese object per group, wrapped, with a worksheet folded inside. Possible objects include a *noren* (a curtain which partially covers a doorway); a small towel which is moistened, heated, and offered before a meal; a *furoshiki* (a scarf which is used to wrap and carry gifts and other objects); and a school lunch box.
3. Representative American objects contributed by class members.

Time: One hour

Procedure:

1. Explain that our impressions of people, places and things are the result of what we observe and what we know. We deduce truths or make judgments, reject or accept things, on the basis of the combined factors of what our observation powers bring to something new. Today the class will test its observation powers.

2. Divide the class into groups and give each group a shopping bag. Mention that shopping bags with store names and logos are very visible in Japan. Each group is to put in one object per person that is typically representative of our country. When each person has contributed something, a messenger will take it over to another group. The students will recite the following conversation. Because it is a polite exchange of pleasantries, the conversation cannot be directly translated.

   Giver: "*shitsurei shimashita*" (sorry for intruding), "*dozo*" (please)
   Receiver: "*arigato gozaimashita*" (thank you) when bag is offered
   Giver: "*do itashimashite*" (it wasn't anything)
   Both: "*mata aimasho*" (see you again). Both should bow on greeting and departing.

   (See pronunciation guide.)

3. Each group will describe the other group's culture based on the contents of the bag. A reporter will come to the front of the class and share the contents of the group's bag and the group's reaction to the contents. After each group reports, ask them if they were fairly portrayed.

4. Now distribute and allow them to open the wrapped Japanese objects and fill out the accompanying worksheet.

5. Report back to the larger group.

STUDENT WORKSHEET

WHAT AM I?

I am an artifact, something that is made and used by a culture. Years from now, an archeologist will find me in some dig; hopefully, I will look like myself, so he doesn't misunderstand my appearance or function. If I don't look like something you can use, don't junk me. Examine me. I am very popular in my homeland.

1. Touch me. How many parts do I have?
2. Could I contain something? a liquid? a solid? grains?
3. Who uses me? children? adults? women? men? senior citizens?
4. Do the hands that use me have to be skilled? large? small?
5. Would I contribute to the success of a party?
6. Would you take me shopping?
7. Would you throw me away after one use?
8. Would you display me?
9. Would I make a nice gift? for whom? for what occasion?
10. What products am I made from? What natural resources were required to make me?
11. Would you be likely to find me in a store in your own country?
12. What is the technological state of the country that made me?
13. What do you think of my user?

WHAT IS A JAPANESE "FAMILY CREST"?

Judy Kawabori

Level: Junior high or high school

Objectives:

1. Students will become familiar with family crests in general and Japanese family crests in particular.
2. Students will become familiar with the history of Japanese family crests.

Materials: Student reading: "Short History of Japanese Family Crests"

Time: Three 45-minute class periods

Procedure:

Day one: Brainstorming: "What is a Family Crest?"

1. Have students list all the possible places they could use a family crest.
2. Have students list all the things they can think of that a family crest should symbolize.
3. Have students divide their second list into two categories: personal values and American cultural values.
4. Discuss what sorts of symbols might best represent their list. First put them all over the board. Later ask students to categorize them.
5. What cultural values do you think a Japanese person might put on this list? Again, put the answers on the board. Leave the discussion unresolved.

Day two:

1. Have the students read "Short History of Japanese Family Crests."
2. Ask them to answer the questions at the end of the reading.

Day three:

1. Discuss the students' answers to the questions.

SHORT HISTORY OF JAPANESE FAMILY CRESTS STUDENT READING

Japanese family crests are very different from European crests which frequently depict predatory animals like lions and eagles and were used by warring feudal lords to show strength in battle. The tradition of choosing or bestowing family crests in Japan developed among the nobility around the imperial court during the Heian Period from approximately 800-1200 A.D. This was a time of peace when cultural achievements were cherished and the simplicity of nature was loved. The crests were often poetic and symbolic. Consequently, the stylized symbols used as themes on Japanese crests usually depicted the design of a plant (flower, tree, leaf, vine, berry, fruit, spice, vegetable, grass) or favored animal (wild goose, crane, chicken, duck, crow, magpie, phoenix, dove, feather, butterfly, dragonfly, horse, deer, crab, clam, cat, rabbit, tortoise, shrimp, sparrow). The Japanese also used other natural themes such as waves, sandbars, lightning, mountains, snake eyes, fish scales, and snow. In addition, they used weapons, coins, tools, Chinese characters, heavenly bodies (sun, moon, stars) and religious symbols as subjects.

Almost everything in nature had a symbolic, natural or superstitious meaning. There were many things, therefore, which might affect how a family chose the design or subject matter for its family crest. Sometimes the subject was related to an occupation or possession and started out as an identifying mark which later was adopted by the family as its crest. Sometimes an element of nature or a particular animal was chosen to commemorate a particular special event which brought honor to a family. Sometimes a crest was chosen to preserve the memory of a special or famous ancestor and became a symbol of loving respect for the dead ancestor.

Later, during the feudal periods of Japanese history, every *samurai* family had a crest, called a *mon* (crest), or *kamon* (family crest). There were only 350 basic crest design motifs, so many variations on the same design had to be created to distinguish all of the samurai families. There are about 7500 different crests today based on the original 350 motifs.

In feudal times only the imperial family, lords and samurai could use crests. Common people at this time did not have crests. Crests were used on banners, clothing, and swords. During this time period, the *samurai* got their crests in various ways. Sometimes they had been passed down in their families for generations but sometimes they were a reward from a lord to his retainer for meritorious service. Sometimes the imperial court or the *shogun* made such an award. Then the family would stop using its original *mon* and adopt this newly-awarded one. There were also times when a crest was gained by marriage or by an alliance between families. Each important family had two different crests, one for important occasions and one for everyday use.

Early in the 1600's, the wearing of a crest and two swords became a privilege officially restricted to the *samurai* class, and many rules and formal ceremonies were involved. By the end of that century, the restrictions about crests were relaxed and wealthy merchants also began using crests. In some cases they later became modern corporate symbols. More and more commoners started wearing crests, too, such as on a formal *kimono*.

In the 1860's, Japan's system of government changed. There were no longer *shoguns* ruling, and power was held by the emperor and his advisors. Because Japan started a period of rapid modernization and learning from other countries, many Japanese stopped wearing *kimono* and tried western-style clothing. However, it continued to be fashionable to wear a black silk *kimono* with five crests imprinted on it for special or formal occasions, which is still the case today. The white crests are placed on each breast in front, in the middle of each sleeve, and on the middle of the back just below the nape of the neck. They are embossed on both the *kimono* and the jacket which is worn over it at events such as weddings, funerals, and formal parties. Women usually use the crest of their husband's family and leave behind their own family crest when they marry.

Crests also continue to be used on the roof tiles of temples, on *noren* which are short curtains hanging at entry ways of businesses or homes, on some dishes and lacquerware, and on stores and their advertisements and shopping bags. They are also used by some actors, worn on jewelry, and used on lanterns and doors to show ownership. Their stylized forms are both beautiful and symbolic of the people they represent, and we find their designs pervade the Japanese arts and crafts.

QUESTIONS:

1. How do Japanese crests differ from European crests?
2. What are the main themes used in Japanese crests?
3. How did Japanese families originally choose these crest motifs?
4. Where are Japanese crests used? Why?
5. Who is allowed to wear Japanese crests today? How does a person get a crest today?
6. Do you think a Japanese family crest is just as important as a family home? Explain.
7. What does the Japanese family crest symbolize?
8. Would you like to have a family crest? Explain why or why not.

CREATE YOUR OWN FAMILY CREST

Judy Kawabori

Level: Elementary or junior high

Objectives: Students will develop a design for their own family crest. Students will then make a large model crest for their family.

Materials:

- Large sheets of white poster paper
- Large felt-tip pens or crayons
- Scissors
- Rulers
- Protractors
- Compasses
- Erasers
- Pencils
- Samples of Japanese crests

Time: One hour

Procedure:

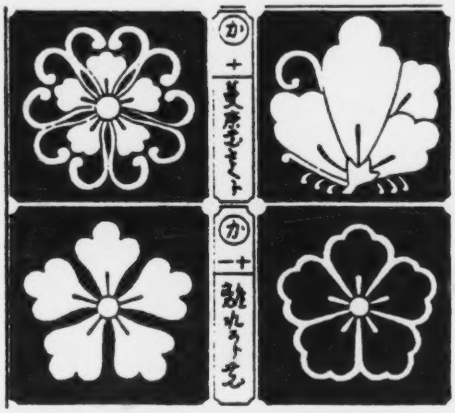
1. Have students decide on the theme for their crests, such as plant, animal, etc. Have them plan something symbolic of their family and visually pleasing. Suggest that they analyze the Japanese crests for inspiration but do not copy them.

2. After the students simplify the design, have them draw it on posterboard and color in the black parts.

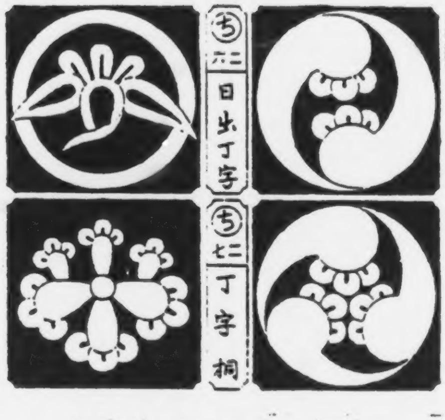
3. Have students present their crests to the class and orally explain the symbolism and the design motif. Then put them up around the room.

SAMPLES OF JAPANESE FAMILY CRESTS

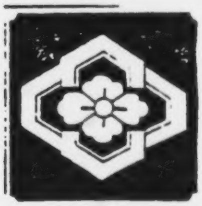
Good examples of *mon*, Japanese family crests, can be found on many items imported from Japan, such as note cards, wrapping paper, and clothing. Some corporate trademarks are updated versions of old family crests.



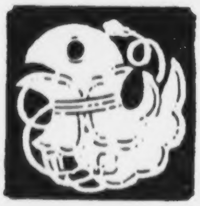
variations on the *karabana*, an imaginary flower



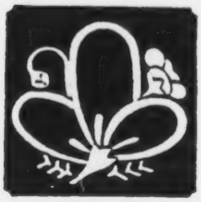
variations on the design of a clove



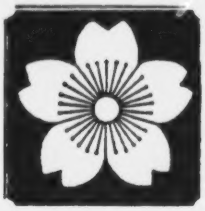
tortoise shell



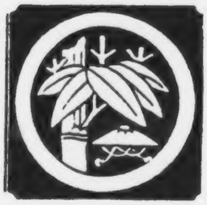
helmet



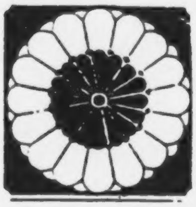
plum blossom



cherry blossom



bamboo



chrysanthemum-imperial family

NATIONAL ANTHEM OF JAPAN

EvaJean Clark

Level: Upper elementary, junior high, or high school

Objective: The student will learn the origin, lyrics and melody of the Japanese national anthem and compare it to our national anthem.

Materials: Copy of the Japanese national anthem
Piano, flute, or other instrument capable of carrying a melody
Background information sheet
Japanese text on transparency--in poem form
English translation of the text on transparency

Time: One hour or class period

Procedure:

1. Play the anthem on the piano, followed by the teacher singing the anthem with the students following the text on the transparency. Note: the anthem is not difficult and can be learned easily, but it is recommended that the song be taught one day and then the comparisons discussed on the next day.
2. Teach the students the correct pronunciation of the Japanese text. (See pronunciation guide.)
3. Read and discuss the English translation.
4. Explain the history of the anthem.
5. Teach the song by the phrase method.
6. Sing our national anthem.
7. Discuss the points of similarity and contrast.

Teacher reference:

"The National Flag and Anthem of Japan" in the Facts about Japan series of pamphlets. Available free from Japanese Consulates.

NATIONAL ANTHEM OF JAPAN

TEACHER BACKGROUND INFORMATION

Japan's national anthem is entitled *Kimigayo*, which means "The Reign of our Emperor." The words are taken from an ancient poem by an unknown author. It is very short, so the same stanza is repeated.

> Kimi ga yo wa
> Chiyo ni yachiyo ni
> Sazareishi no
> Iwao to nari te
> Koke no musu made.

A poetic translation by B.H. Chamberlain is:

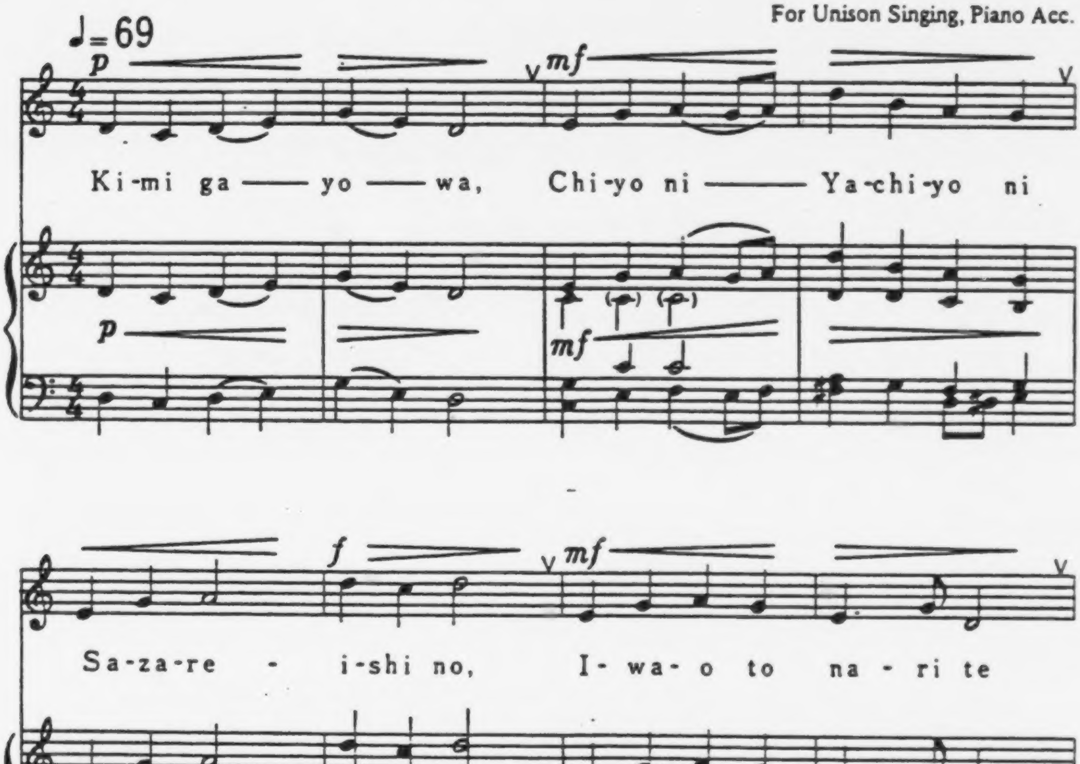
> Ten thousand years of happy reign be thine:
> Rule on, my lord, till what are pebbles now
> By ages united to mighty rocks shall grow
> Whose venerable sides the moss doth line.

Different melodies have been used for this anthem. The first one was composed in 1860 by an Englishman, John William Fenton, who was the first bandmaster of the modern Japanese army. After 1881, a melody was used which was written by a court musician, Hiromori Hayashi. Because this melody was composed for traditional Japanese instruments, it had to be adapted for use with Western instruments and the Western scale. A German bandmaster who succeeded Fenton harmonized the melody to the Gregorian scale which was used in medieval Christian religious music. This gives a religious, stately sound to the anthem.

KIMIGAYO

National Anthem of Japan

For Unison Singing, Piano Acc.


♩=69
p
mf
f
Ki-mi ga —— yo —— wa, Chi-yo ni ——— Ya-chi-yo ni
Sa-za-re - i-shi no, I- wa- o to na - ri te
Ko- ke no mu - su ——— ma - - de

SONGS IN JAPANESE

James Mockford*

Level:	Upper elementary or junior high
Objective:	Students will become familiar with the sound of Japanese by singing familiar songs in Japanese.
Materials:	1. Transparency of the words for songs 2. Transparency of the chart of parts of the body
Time:	One hour

Procedure:

1. Show students the transparency of the song words. Explain that both songs are commonly taught to Japanese children.
2. Ask students to repeat the words in Japanese. (See pronunciation chart.)
3. Note the words borrowed from English, such as *faito*. Loan words are very common in Japanese.
4. Sing the songs together.
5. As an extension activity, learn the parts of the body from the chart.

Do Re Mi	Informal Translation
Do wa do, donatsu no do	Do is the do sound of *donatsu* (donuts)
Re wa remon no re	Re is the re sound of *remon* (*remon*=lemon. There is no le sound in Japanese.)
Mi wa minna no mi	Mi is the mi sound of *minna* (*minna*=everyone)
Fa wa faito no fa	Fa is the sound of *faito* (*faito*=fight)
So wa aoi sora	So is the so of *sora* (*aoi*=blue, *sora*=sky)
Ra wa rappa no ra	Ra is the ra from *rappa* (*rappa*=trumpet. There is no la sound in Japanese.)
Shi wa shiawase yo	Shi is the shi from *shiawase* (*shiawase*=happy. There is no ti sound in Japanese.)
Sa utaimashoo	Let's all sing

Now continue with the English words to "Do Re Mi"

*We are grateful to James Mockford, former Executive Director of the Japan-America Society of the State of Washington, for permission to include this lesson which he developed.

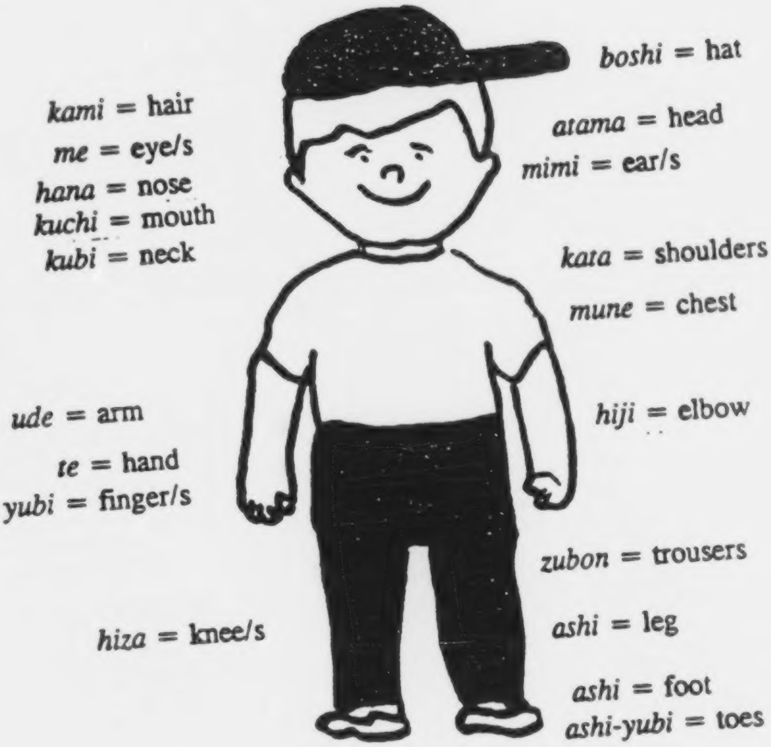
Shiawase Nara Te O Tatako (Informal Translation)	If You're Happy and You Know It Clap Your Hands
Shiawase nara te o tatako	If you're happy (and you know it) clap your hands.
(Remember from Do Re Mi that *shiawase* means happy.)	
(Repeat)	(Repeat)
Shiawase nara taido de shimeso yo	If you're happy, then you ought to show it
Sora minna de te o tatako	So everyone, let's clap our hands.

Shiawase nara ashi naraso	If you're happy (and you know it) stomp your feet
(Repeat)	(Repeat)
Shiawase nara taido de shimeso yo	If you're happy, then you ought to show it
Sora minna de ashi naraso	So everyone, let's stamp our feet.

Now continue with the English words to *Shiawase*, inserting nouns from the next page, if you wish.

Vocabulary:

tatako=clap
naraso=stomp
taido de shimeso yo=show your feelings
minna=everyone
te=hands
ashi=feet


boshi = hat
kami = hair
atama = head
me = eye/s
mimi = ear/s
hana = nose
kuchi = mouth
kubi = neck
kata = shoulders
mune = chest
ude = arm
hiji = elbow
te = hand
yubi = finger/s
zubon = trousers
hiza = knee/s
ashi = leg
ashi = foot
ashi-yubi = toes

karada = body

JAPANESE FOLKTALES

Dan O'Connor

Level: Early elementary

Objectives:

1. To discover some aspects of Japanese culture through folk literature.
2. To recognize that some themes of folktales are universal.
3. To reinforce sequencing skills through *kamishibai*, a storytelling prop.
4. To give the students the opportunity to dramatize a folktale through puppetry.

Materials:

1. Teacher copy of folktales. These lesson suggestions are based on two widely available stories, "The Dancing Kettle" or "The Magic Teakettle," and "Jewels of the Sea." Sources include: Japanese Children's Favorite Stories, edited by Florence Sakade (Rutland, VT: Tuttle Co.); Little One Inch and Other Japanese Children's Favorite Stories, edited by Florence Sakade (Rutland, VT: Tuttle Co.); Folktales of Japan, edited by Keigo Seki (Chicago: University of Chicago Press); The Dancing Kettle and Other Japanese Folktales, edited by Yoshiko Uchida (New York: Harcourt Brace).
2. For *kamishibai*: 8 or 10 large cards made of poster board, tape, felt tip pens or crayons.
3. For puppets: old socks, buttons, needle and thread; puppet theater made of cardboard with fabric curtains; crayons and construction paper for making a background.

Time: One to three hours

Procedure:

1. Introduce the unit in the following way: "Many stories which you heard as a small child, such as "Cinderella," "Snow White," and "Tom Thumb," have been passed down from parents to their children, from generation to generation for hundreds of years. Stories like these are called folktales. Some of these stories entertain; some tell what the people thought was important to pass on to their children; and others tell something about the culture of the people as it was long ago. The folktales you are going to hear will tell you many things about Japan."

2. Introduce "The Dancing Kettle." "In this story we find a kind Buddhist priest living in a Buddhist temple, who finds himself with a magic dancing teakettle. See if you can guess how this magic teakettle works magic into the lives of those it touches." If the version of the story you are using has Japanese vocabulary words, review them in advance. *Tatami* are woven rush mats laid over the floor. A *hibachi* is a brazier. A *furoshiki* is a square cloth used to wrap and carry things.

3. Read the story to the class.

4. Create a *kamishibai* with the class members. *Kami* means paper and *shibai* means play. A paper play has the scenes of a story drawn on eight or ten large cards which are

placed in order of the events that happen in the story. The story itself is written on the back of the cards so that the person reading or telling the story can hold up the stack of pictures and read the story at the same time. The story for picture one would be written on the back of the last picture, the story of number two would be written on the back of number one and so on. After reading each scene, the story teller places the picture of it at the back of the stack. The cards are usually made of poster board but large construction paper or butcher paper may also be used.

5. On another day, introduce "The Jewels of the Sea" in the following way. "This is the story of two talented brothers who live on the island of Honshu in Japan. When the two brothers decide to change talents for a day, some very interesting things happen that make them both regret trying to be what they were not." If Japanese vocabulary is used, explain it in advance. A *magatama* is a curved stone which was worn only by royalty.

6. Tell the story to the students. It reads very well but tends to hold their attention more when told in storytelling fashion.

7. As a follow-up and evaluation activity, organize a puppet play and have the students re-enact the story. Using old socks, buttons, and fabric scraps, make puppets of the following characters: older brother, younger brother, old man, two beautiful maidens (king's daughters), king of the sea, servant, and red snapper. Make a puppet theater out of cardboard, construction paper, and fabric.

8. After completing your folktale unit, discuss the following questions:
   a. Were any of these folktales like any other you have ever heard?
   b. Do you think these stories really happened? How do you know?
   c. Can you think of any reason why people would tell stories like these?
   d. Which parts of the stories did you like best? Why?
   e. What do the stories tell us about Japan?
   f. Do you think Japan is still like the Japan in these stories?

Extension activity:

An excellent unit about Japanese and Chinese folktales is Rabbit in the Moon, available from the SPICE Project at Stanford University. It includes eight Asian folktales and a wide variety of activities.

FUKUWARAI

Evon Tanabe

Level: Elementary

Concept: Each member of a group is different and unique but shares many common characteristics.

Objectives:

1. The student will name characteristics shared with other people.
2. The student will name characteristics which vary from one person to another.

Materials:

1. Pictures of children, preferably of different ethnic backgrounds
2. Fukuwarai game, purchased or made in class
3. White construction paper, crayons, scissors, containers or clips to hold completed games
4. Mirrors (optional)

Time: One hour

Procedure:

1. Show students the pictures of children.

2. Ask students to name things that they find that are similar to themselves. List them.

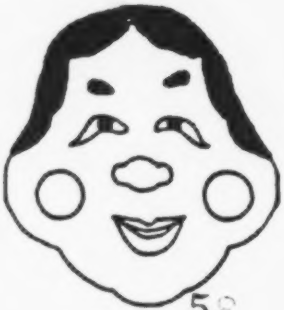
3. Ask students how these similar things are different. Examples: color of eyes, hair, and skin.

4. Explain and play *fukuwarai*. *Fukuwarai* is a game played by Japanese children at New Year's. An outline of a blank face is placed on the floor. The player is blindfolded. The player drops feature(s) on the blank to try to create a face that comes as close to reality as possible. This can also be played on a wall like "Pin the Tail on the Donkey."

5. Pass out the materials for students to create their own *fukuwarai*. Ask them to try to keep their features as accurate as possible.

6. The completed games can be kept in the classroom for free time.

7. As a variation, to stress differences, mix features from two or more games before playing.



UNDOKAI - JAPANESE GAMES

James Mockford*

Level: Any

Objective: Students will become familiar with several games played by Japanese students.

Materials: See each game

Teacher background:

The *undokai* is a field day or sports day at a Japanese school. October 10 is a national holiday in Japan called "sports day" and schools have an *undokai* at this time, as well as at other times during the year. It is common for businesses to hold sports days also, featuring both serious athletic events and group games.

Because play, games and sports provide a person-to-person relationship among players, traditional games and sports can reveal cultural traits. In a centrally-directed educational system, the choice of games for an *undokai* also reflects educational policies. In the games given as examples, we can see that group identity is emphasized. The winning group is decided by judging its effort as a whole. There is no way to distinguish individual performance, because the entire group competes together against the other team.

In addition to the games below, an *undokai* may include relay races, a tug of war, three-legged races, and many other games.

Time: One to three hours

Procedure for example 1, *Tama-ire*. *Tama* means ball and *ire* means to put in.

1. Gather materials: 50 or more small sponge balls or tennis balls in two colors; a basket with net tied at the bottom, or a plastic bucket; a flag pole stand, with the pole about six feet high and the basket or bucket fastened to the top of the pole.

2. Assemble on a playground or in a gymnasium. Divide the players into two teams.

3. Organize the players into two lines, one red and one blue. Both sides are given balls of both colors.

4. Explain that the object is to try to get as many of the student team's balls into the basket as possible in a limited time.

5. Start the game by blowing a whistle. Red side players try to throw as many of the red balls into the basket as possible. The blue team tries to throw more blue balls in. The whistle ends the game. The teacher counts the balls to see which side won.

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*We are grateful to James Mockford, former Executive Director of the Japan-America Society of the State of Washington, for permission to include this lesson which he developed.

Procedure for example 2, *Boshi-taoshi*. *Boshi* means hat and *taoshi* means to knock off.

1. Gather materials. Each player will need a paper baton and a paper cone hat in the colors of one of the two teams.
2. Assemble on a playground or in a gymnasium. Divide the players into two teams.
3. Organize the players into two lines, one for each color team.
4. Explain that the object is to knock more hats off the other team's members than they knock off yours.
5. Start the game by blowing a whistle. When one's hat is knocked off, he or she must drop the baton and go to the sidelines. After thirty seconds, stop the game by blowing the whistle again. The team with the most hats on at the end of the game wins.

Procedure for example 3, *Mukade Kyoso*. *Mukade* means centipede and *kyoso* means to compete.

1. Gather long cloth ties.
2. Assemble on a playground or in a gymnasium. Divide the players into two teams.
3. Organize the players into two lines and tie their right legs together, front to back, so that they form a long line like a many-legged centipede. This is similar to a three-legged race, only more people are involved.
4. Explain that the object is to walk in unison and reach the finish line before the other team.
5. Start the game by blowing a whistle and cheer the teams on to victory.

Extension idea:

The Japanese exercises which you can see in almost any film about Japanese students or workers are simple to do. Copies of the exercises and taped music are available from SPICE at Stanford University.

GEOGRAPHY OF JAPAN

Adapted from longer units written by
William Miller, Robert Gauksheim, Kathleen Ross and Kelly Toy*

Level: Junior high or high school

Objectives:

1. The student will be able to locate Japan and bordering areas as well as the major features of the country.
2. The student will be able to name the major islands, bodies of water, and cities on an outline map.
3. The student will be able to explain how different variables influence the climate of Japan.
4. The student will make comparisons of size, location, and population density between Japan and other countries.

Materials:

1. Maps or atlases available in your school.
2. Teacher background information summary.
3. Student worksheets and outline maps.

Time: One to three class periods

Procedure:

1. Introduce the unit by emphasizing that the basic concepts will be:
   a. the size of Japan
   b. the location of Japan
   c. the composition of the islands
   d. topography
   e. climate
   f. population

2. Review all vocabulary that has a potential for student misunderstanding, such as demography, topography, climate, typhoon, latitude, and seismology.

3. Hand out worksheets and ask students to work individually or in small groups. Depending on the resources available in your classroom, some questions may require library research. Fill in the maps.

4. Using the teacher background information, fill in any gaps in the students' answers to the worksheet questions. Hand in worksheets or use them as the basis of a class discussion.

5. Review the information in the worksheets and then discuss the implications of the facts the students have learned. Go from the who? what? why? questions to analysis, synthesis and evaluation. What are the effects of being an island nation? Is being a nation composed of islands likely to be more or less significant a factor than it was in the past? How could Japan become so strong economically if it is so short of resources? Would you expect Japan's history to resemble that of another island nation, Great Britain? What would be the ideal birthrate for Japan? Remind the students that these questions can have many different answers.

Extension ideas:

1. Ask students to write a theme exploring one of the following topics:
    a. Several factors make it difficult for Japan to raise enough food for her population.
    b. The people of Japan have a very crowded environment to live in.
    c. Most of the land in Japan is not used for buildings or farming.
    d. Japan could not export manufactured goods if it could not import raw materials.
    e. Japan would have a problem if the population increased rapidly.
    f. The sea is very important to Japan.
    g. Human resources are important to Japan because it has few natural resources.
    i. Most Japanese need to prepare for warm summers and cool winters.

2. As an introductory activity, provide students with outline maps that do not show cities or political boundaries. Show the class maps which indicate topography, latitudes in relation to Asia and to the United States, and comparative size, such as Japan and California or Japan and the United States. Divide the class into small groups and ask the groups to determine Japan's areas of major population concentration and industrial activity. After 15 minutes, ask each group to show their map and explain why they made the choices they made. Then show them a map of population density and allow them to correct the maps they made.

A good source of maps and supplemental teaching ideas is Contemporary Japan: A Teaching Workbook, published by the East Asian Curriculum Project at Columbia University.

*We are grateful to Kelly Toy, former Outreach Assistant at the UW East Asia Resource Center, for permission to include parts of a unit she developed.

GEOGRAPHY OF JAPAN

Teacher Background Information

The nation of Japan is a long and narrow island chain situated in the North Pacific Ocean parallel to the easternmost edge of the Asian continent. Spanning a distance of 2,360 miles northeast to southwest (from 45 degrees 33 minutes latitude at its northernmost point to 20 degrees 25 minutes latitude at its southernmost point), the country lies in close proximity to portions of the Soviet Union, the Democratic People's Republic of Korea (North Korea), the Republic of Korea (South Korea), and the People's Republic of China.

The Japanese islands are separated from the Asian continent by the Sea of Okhotsk in the north and both the Sea of Japan and the East China Sea in the west. The Pacific Ocean lies off the southern and eastern coasts of Japan. The Korean Straits and the Straits of Tsushima separate Japan from the Asian continent by a distance of 124 miles. In the north, the Soviet Union lies just 186 miles off the coast of Hokkaido, and some smaller islands are disputed territory between the two countries.

Historically, these waters have served as a natural geographic barrier between the Japanese archipelago and Asia. Prior to the modern age, the distance across these waters kept foreign contact to a minimum and prevented any foreign forces from invading Japan. Mongol attempts in the late thirteenth century were turned back by *kamikaze*, divine winds. The American occupation after World War II was the only instance in the nation's history of a formal occupation of the country.

This relative isolation has had a tremendous effect on the nature and direction of Japan's social and cultural development. As a benefit of this geographic isolation, the Japanese have been able to absorb and adapt elements of foreign culture and technology from nearby countries and the West without submitting to foreign political rule. A strong social and cultural identity was forged as a result of this natural isolation, and also as a result of the period of self-imposed isolation from 1630 to 1853. However, this political and economic isolation was not total and some Western influences still entered the country by various means.

Formed by volcanic action, the Japanese islands consist predominantly of numerous crests of mountains arisen from the sea. The distance from coast to coast is generally less than 200 miles. Yet, the mountainous terrain and the numerous swiftly flowing rivers and streams made the distance extremely difficult to travel before modern transportations systems developed. They also limit the land space suitable for agricultural production or human habitation.

One twenty-fifth the size of China, the entire nation of Japan is just slightly smaller than the state of California. Encompassing a total land area of 145,843 square miles, this small nation of over 123 million people has one of the highest population densities in the world, 846 people per square mile.

The four main islands in the Japanese archipelago account for approximately 98% of Japan's total land mass. Hokkaido, the northernmost island, is approximately 32,246 square miles in area; Honshu, the main island, is about 89,194; Shikoku, the smallest of the four, is about 7,258; and Kyushu, the southernmost, encompasses an area of 17,135 square miles.

The four main islands are surrounded by nearly 4,000 smaller islands, many of which are rocky, uninhabited, and barren. The most important island chains are the Okinawa Islands and the Kuriles, parts of which have been disputed territories with the Soviet Union since World War II.

Three main ocean currents flow by Japan. The Japan Current is a salty warm-water current which flows northward on the southeastern side of Japan. Due to its high salt content, the current's appearance is purple in color and has earned it the name *Kuroshio* (Black Current). Another warm current, the Tsushima Current, flows northward off the southern coast of Kyushu through the Japan Sea. From the north, the cold Kurile Current flows southward to the east of the Kurile Islands and Hokkaido. The point where the cold Kurile Current meets the warm Japan Current is a bountiful fishing ground.

The capital of Japan is Tokyo. The city has a total population of close to 12 million people. It has been the capital of Japan since 1868, from the beginning of the Meiji Period (1868-1912). From the early 17th century to 1868, Tokyo, then called Edo, had served as the headquarters of the Tokugawa Shogun. The Japanese emperor, who had no direct political power, resided in Kyoto, the official capital of the nation and the cultural center of the country. A few of the other historically significant Japanese cities are: Nara, the capital from 710-783; Kyoto, the capital from 784-1867; and Hiroshima, devastated by an atomic bomb on August 6, 1945. In all, there are 651 cities in Japan, not counting the 23 districts of Tokyo. Most of the Japanese cities are situated on the flat coastal plains or mountain basins of the country. As the population grew, these urban areas encroached upon valuable agricultural lands.

Geographically diverse, the topography of Japan includes rocky coastal areas, flat plains, deep valleys, numerous mountains, and rushing rivers. Seventy-two percent of Japan's land is mountainous. A long backbone chain of mountains stretches along the body of Japan, separating the Pacific side from the Sea of Japan side. There are more than 500 mountains over 2,000 meters high in Japan, and one-tenth of the world's active volcanoes are located there. The highest and most famous mountain in Japan is Mt. Fuji. It stands 3,776 meters (12,388 feet) high. The Japanese refer to this majestic mountain as *Fuji-san*.

Due to the mountainous terrain, the rivers of Japan are generally too swift to use for transportation purposes. However, they do serve as a valuable source of hydroelectric power, one of Japan's few natural sources of energy, and as a source of irrigation water. The longest Japanese river is the Shinano River which is only 229 miles long.

Over 1,500 earthquakes are recorded by seismologists each year in Japan. Of those, only two or three per month are felt by the people. New building construction techniques have enabled the Japanese to build skyscrapers, despite this seismological activity.

The 28% of the total land mass which is not mountainous is relatively flat, yet the fact that many of the nation's major cities are congregated in these lowlands means that flat arable land is precious. The Kanto Plain, on which the city of Tokyo is located, is only 5,000 square miles in area. Because Japan is so mountainous, only about 15% of the total land mass is suited to agricultural production. Sixty-eight percent of the country is covered by forests, yet the terrain makes timber harvest and tree planting difficult. In addition, 60 to 65% of the land with a slope of 15 degrees is cultivated. As a result, the average family farm is less than 3 acres in area and is often located on terraced hillsides or on land reclaimed from the sea. Despite the relative difficulty of agricultural production, farming has been one of the traditional means of livelihood for the Japanese. Importing rice, a staple of the Japanese diet, is an issue surrounded by controversy.

Japan is located primarily in the Northern Temperate Zone. Yet, the country spans 2,360 miles northeast to southwest, and the climate varies between regions. During the winter, the average temperature ranges from about 60 degrees F. in the south to about 22.8 degrees F. in the northern areas. During the summer, the average ranges from about 83 degrees F. in the south to about 68 degrees F. in the north. The climate in Japan is most comparable to the middle belt of the eastern United States and to the countries of central and southern Europe. If Japan were superimposed on the eastern coast of the United States, the latitudes would run from Montreal in the north to Jacksonville, Florida in the south. In the west, it would stretch from Vancouver, B.C. to southern California.

GEOGRAPHY OF JAPAN

STUDENT WORKSHEET

Name ______________________________

General Directions:

On your outline map, neatly and accurately label the following items. The following hints will make your map easier to understand.

1. Print with small letters.
2. If possible, print the words horizontally.
3. Center names on large area items.
4. For small items such as cities, use a dot and print the name beside the dot.

Put the following items on your outline map:

Cities:
Tokyo
Yokohama
Osaka
Nagoya
Kyoto
Sapporo
Kobe
Hiroshima

Countries:
Japan
Soviet Union
People's Republic of China
North Korea
South Korea

Bodies of Water:
Sea of Japan
Pacific Ocean
Inland Sea
East China Sea
Sea of Okhotsk

Islands:
Hokkaido
Honshu
Kyushu
Shikoku
Okinawa
Kuriles

Mountain:
Mt. Fuji

Size and Comparison

Using an atlas, answer the following questions:

1. Between Japan and the mainland of Asia is found the

   ____

2. Name the two countries located nearest to Japan ____________ and

   ____

3. Name two countries near Japan that are much larger in area than Japan.

   ____________________ and ____________________

4. How does Japan compare in size with California?

   ____

5. How does Mt. Fuji compare in height to Mt. Rainier?

____

Climate

6. What U.S. state lies along the same latitude line as Japan's northern-most island?

____

7. What U.S. state lies along the same latitude as Japan's southern-most tip?

____

8. ______________ is a large city in the U.S. at approximately the same latitude as Sapporo.

9. The latitude of Japan is similar to the latitude of the east coast of the United States.
True ________ or false ________.

10. Name two other factors besides latitude that influence Japan's climate.

______________________________ and

____

11. Average winter temperatures in Japan range from ____________ in northern Japan to ____________ in southern Japan.

12. Average annual precipitation in Japan is ______________

Natural Features

13. Why are there no long or large rivers in Japan?

____

14. Why does Japan have little arable land?

____

15. Why is most farmland located near the coasts of Japan?

____

16. What is the largest island in Japan?

____

17. What two kinds of natural disasters have threatened Japan over the centuries?

______________________________ and ________________________________

Population

18. What is the population of Japan? ___________________________

19. What is the population density of Japan? ____________________

20. Which of the four major islands is least densely populated?____

21. Where are areas of high population density generally located?____

22. What is the birth rate in Japan? ____________________________

23. What percentage of the people live in urban areas? _____________

Agriculture

24. What is the main agricultural crop of Japan? ________________

25. Why is fish such a popular source of food in Japan?

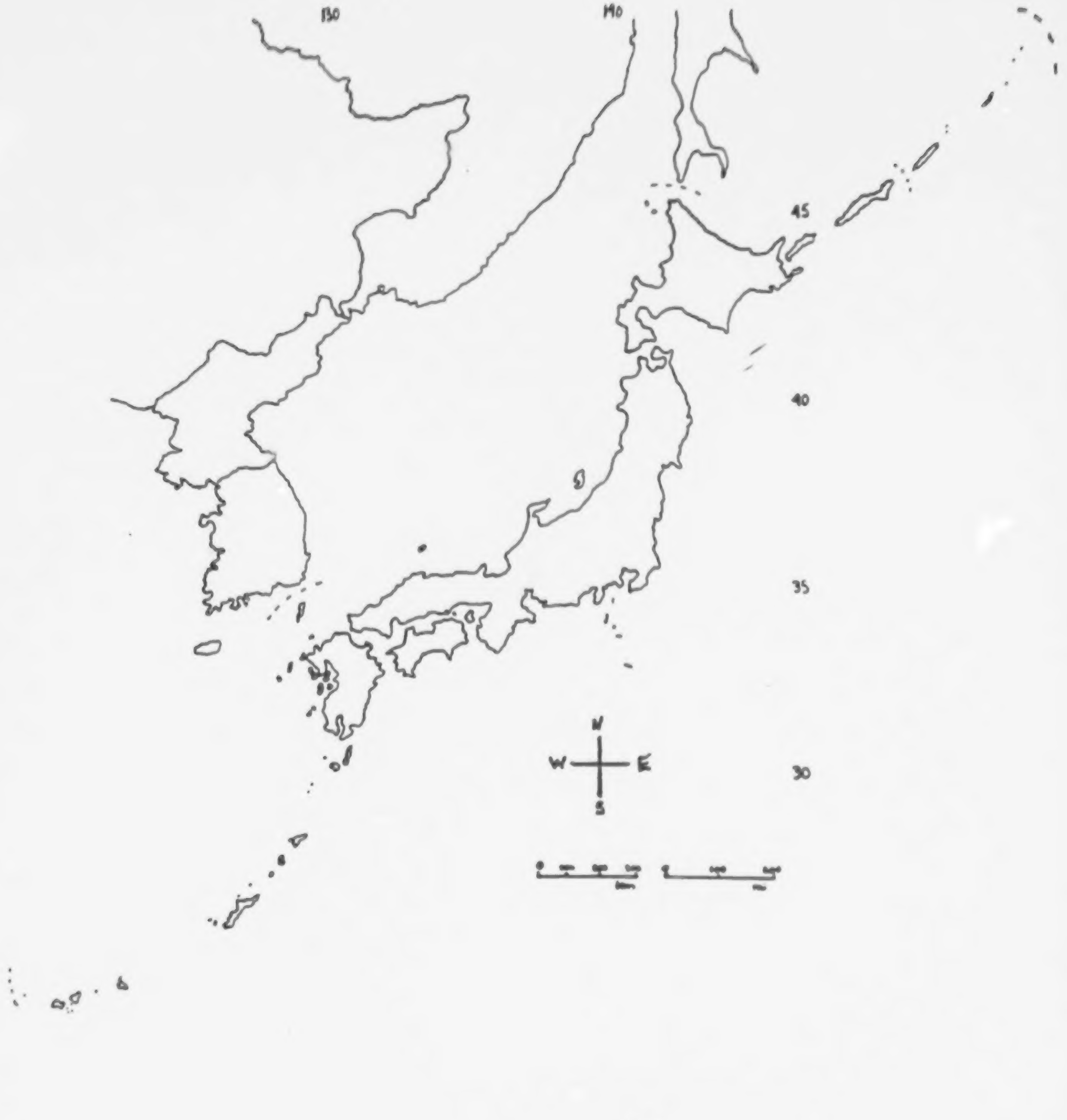
____

Natural Resources

26. What natural resources does Japan possess?

____

Japan and the Asian Continent:
An Outline Map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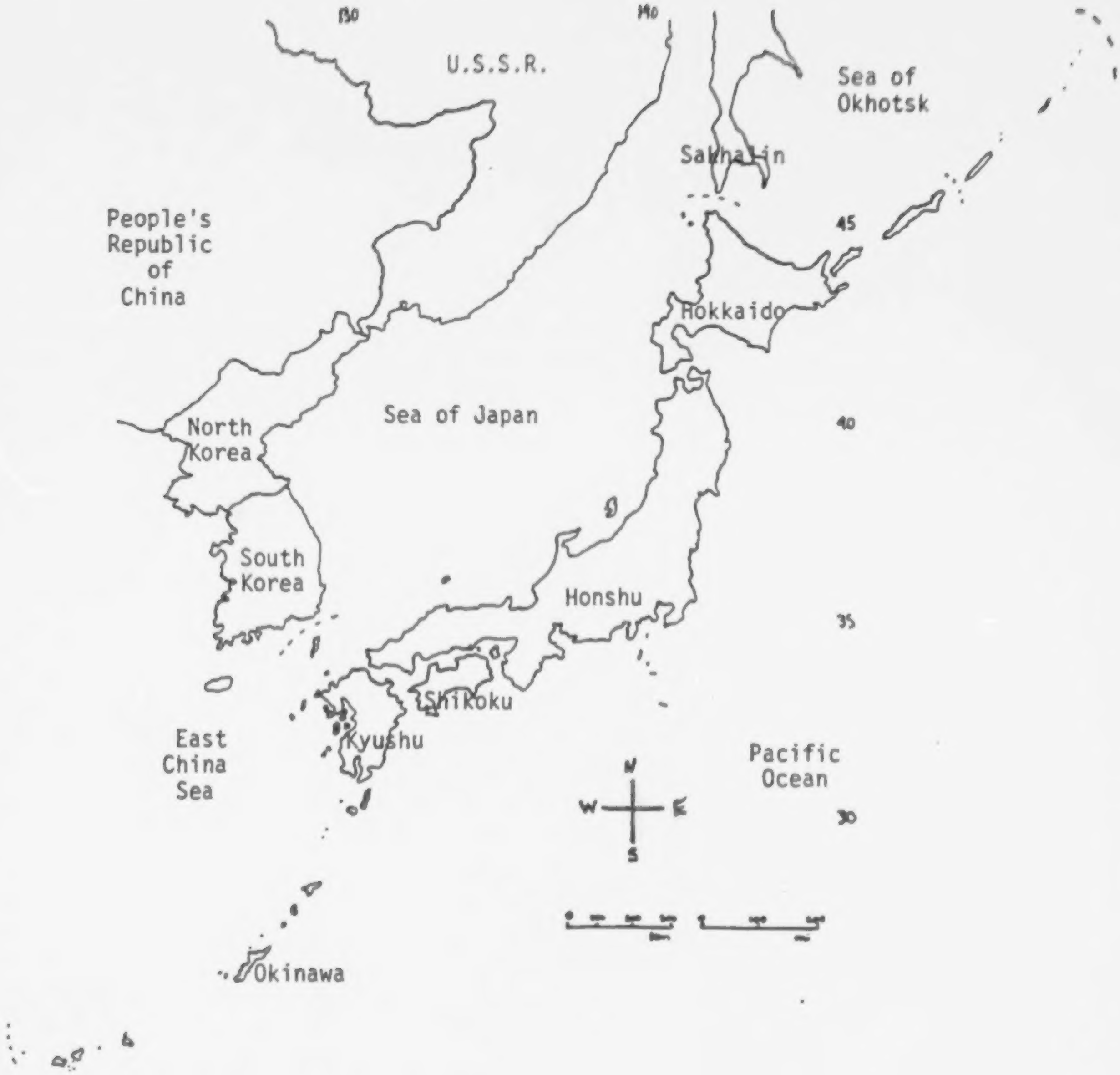
Japan and the Asian Continent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Sakhalin
People's Republic of China
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Hokkaido
Sea of Japan
North Korea
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South Korea
Honshu
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Shikoku
East China Sea
Kyushu
Pacific Ocean
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Okinawa

70

WHO? WHAT? WHY? DOES YOUR FAMILY DO THAT?

Elaine Magnusson

Level: Upper elementary or junior high

Objectives:

1. Students will learn that Japanese and Americans have different values concerning behavior, education, and work.
2. Students will clarify their own values regarding these topics.
3. Students will improve their ability to compare and contrast, to work in groups, and to make inferences.

Materials:

1. Values questionnaire for each student
2. Japanese answers, duplicated and cut out
3. Butcher paper and marking pens

Teacher note: It is important to point out to students that not all Japanese have the same values, just as not all Americans have the same values. The values expressed by an individual will fall somewhere in a continuum representing all the different opinions within that individual's society. The Japanese responses outlined in this unit reflect the dominant Japanese values but will not necessarily reflect those of any one individual.

Time: One to two hours

Procedure:

1. Have students fill in the questionnaires with their personal answers. Do not ask them to put their names on the questionnaires.

2. The teacher cuts the questionnaires into 11 parts and puts all the 1's together, all the 2's together, and so on.

3. Give the answers to 1 of the 11 questions to each of 11 small groups of students. Ask them to tabulate the answers on butcher paper to put up on the board.

4. Have the Japanese answers on separate cards. Give one answer to each small group.

5. Ask the group to report to the class. They should report the Japanese answer, and the American answers. Ask them to compare and contrast. Point out that just as there is diversity in their own answers, there would be diversity in a Japanese classroom.

Extension activities:

1. Have children write about the greatest difference between their family and Japanese families.

2. Have children write about one way they admire Japanese families.

3. Make up a play about Japanese family life.

WHO? WHAT? WHY? DOES YOUR FAMILY DO THAT?

1. Before you started school, what do you think your parents taught you?
respect others behave yourself compete be independent

2. Do your parents help you with your school work?
always seldom never

3. If you fail in school, does that cause either of your parents to suffer?
both of them neither of them if one, which one?

4. Who has had the biggest part in raising you?
mother father both someone else, who?

5. Who has more control over you?
mother father other you

6. Is there any group to which you would like to belong?
yes no which one? ____________________

7. Is it more important to do well for the sake of your family? or
Should you do well for your own sake?

8. Should you be taught self-discipline?
yes no If yes, who should teach you? ____________________

9. Is getting a good education important in your family?
yes no

10. What does success in life mean to you?
college earning lots of money being famous getting married

11. When you are old enough to get married, do you want to choose your mate or do you want your parents to choose?
you parents

Japanese Responses

1. Most Japanese parents teach their children to respect older people and, as they get older, to behave themselves so that they will not shame the family. Two ways to show respect are to bow low to a person you meet and to add *-san* to the end of the family name. E.g.: *Ishida-san*.

2. Japanese mothers and children "pull together" in completing homework and meeting other challenges. Mothers may be criticized or praised by teachers about their children's school work.

3. Children who fail often cause pain to their mothers who cares for and loves him/her. The Japanese mother may use her pain to push the child to try harder in order to achieve. The father suffers too but is less open about it.

4. The Japanese mother is in charge of all childrearing. Care is taken to arrange the home for the child's care and comfort. Independence is discouraged and obedience is rewarded. If discipline is needed, it generally is mild isolation or threats of shame or outside evils.

5. In Japan, control is developed by the mother through encouraging the children to do their duty. When the children go to school, the teacher provides an extension of that control for the family.

6. The family is generally considered the most important group by the Japanese. School groups may continue to get together and those friendships may continue throughout life. The company for which a person works is considered an extremely important group. The woman shifts her group membership to her new family when she marries. Her closest friends will be her children and other women.

7. Doing well is not just for the individual but is also for family position and honor. In achievement the family is the focus of the individual's efforts to succeed.

8. The Japanese family teaches discipline. There is concern now because most grandparents do not live with the family, and thus cannot provide instruction in strict codes of behavior. Yet the close mother/child relationship continues.

9. Most Japanese families stress education and its importance. Every student must attend school through age 14, and very few students drop out of school before completing high school.

10. Success in Japan means a good education and a good job. Those jobs that require a college education are considered really successful and give greater position or status. Most Japanese marry and Japan's divorce rate is about one-fourth the American rate.

11. In the past, marriages were arranged by parents using go-betweens. Today, the young people of Japan are exercising more free choice of a mate. However, an employer, family friend, or other respected individual often arranges the first meeting with someone considered suitable as a future spouse.

ETHNOCENTRISM

Susan Gustafson

Level: High school

Objectives:
1. To introduce and analyze the concept of ethnocentrism.
2. To examine one's personal values.
3. To reinforce effective listening and speaking skills.

Materials: Worksheet on Ethnocentrism

Time: One to two class periods

Procedure:

1. Hand out the attached worksheet and read the directions aloud.

2. Allow time for the students to complete this quietly.

3. Read the choices aloud, asking the students to raise their hands for their preferences. They have the option to pass on any of the questions.

4. Discuss the following questions:
   a. Why did most of us prefer the same things? This leads to the definition of ethnocentrism. "Ethnocentrism is the tendency for people to feel their culture, religion, race or nation is superior, and to judge others by one's own frame of reference."
   b. How does ethnocentrism develop?
   c. Is any one choice really better than another? The teacher should accept the variety of responses and attempt to zero in on the second choices as being more Japanese in nature. Be sure to point out that not all Japanese or all Americans will have the same preferences.
   d. Why might there be a variety of preferences even within one culture? Explain that people in any culture are individuals, and that their personal preferences will fall along a continuum, not all at one extreme.
   e. Are there any dangers to ethnocentric attitudes in a world that is becoming increasingly interdependent?
   f. How can ethnocentrism be combated?

Extension activity:

Japan Meets the West is an excellent teaching unit and slide presentation from SPICE at Stanford University. The subject is ethnocentrism, based on the first contacts between Japanese and foreigners in the sixteenth century and the first contacts between Japanese and Americans in the nineteenth century.

ETHNOCENTRISM STUDENT WORKSHEET

Directions: Quietly, without discussion, place a check by the lifestyle or belief that you prefer.

1. To prefer to eat	MEAT	FISH
2. To seek	FULFILLMENT FOR YOURSELF	HARMONY & RESPECT WITHIN YOUR COMMUNITY
3. To believe in	ONE RELIGION	MORE THAN ONE RELIGION
4. To eat with	SILVERWARE	CHOPSTICKS
5. To make group decisions	VOTING	CONSENSUSby
6. To live in a country more	HETEROGENEOUS	HOMOGENOUSthat is
7. To live in a country that is more	INDIVIDUAL ORIENTED	FAMILY ORIENTED
8. To prefer	POTATOES	RICE
9. To have gender roles more	LOOSELY DEFINED	CLEARLY DEFINED
10. To have school classes emphasize studying	ONE'S OWN LANGUAGE AND COUNTRY	OTHER COUNTRIES AND LANGUAGES IN ADDITION TO ONE'S OWN
11. To have those who commit crimes	PUT IN PRISON	SHAMED BY COMMUNITY BUT POSSIBLY NOT IMPRISONED
12. To be paid for your job according to	YOUR SKILL ONLY	YOUR SKILL, AGE, POSSIBLY NUMBER OF CHILDREN

WHAT'S IN A NAME?

Elaine Magnusson

Level: Elementary

Objectives:

1. Knowledge. Every culture has certain patterns concerning names and therefore their use of names may differ. Japanese people have an official stamp or *hanko*. Japanese people write their names with characters which were originally derived from Chinese.
2. Skills. Listening and taking notes, interpreting data, and drawing conclusions.
3. Affective. Students will increase their sense of self-worth by creating their own *hanko*.

Materials:

1. What's In a Name - chart
2. *Hanko* worksheet
3. Materials for making *hanko*: styrofoam meat trays, printing ink, paper to stamp

Time: Parts of 2 to 3 days

Day one:

1. Have students complete the American column of "What's In a Name" chart with personal answers.

2. The teacher provides the Japanese information. Students fill in the chart.

3. The teacher and students work together to reach possible meanings.

Day two:

1. The teacher explains that today they will learn to sign names like the Japanese do. Distribute the *hanko* worksheet. Explain that these are examples of official seals. Documents are not official unless they are stamped with these seals. The seal is made of wood, soapstone, or plastic and no two are exactly alike. Japanese names are written in characters adapted from Chinese, and the *hanko* often use an ancient form of the characters which was originally based on pictures (pictographs).

2. Have children experiment with designs for their names in empty spaces on the worksheet. Suggest initials, fancy scripts, or pictographs.

3. When they have designs that please them, they can be pressed into squares of styrofoam with a pencil and used to stamp "names." Remind them that the image will reversed when it is printed.

WHAT'S IN A NAME?

STUDENT WORKSHEET

Name ____________________

	American	Japanese	Possible Meaning
1. Which name do you write first?			
2. Can you tell who is oldest in a family by his or her name?			
3. Are children named after someone?			
4. Do given names mean something? (love, strength, etc.)			
5. Does a name tell you if a person is male or female?			

WHAT'S IN A NAME?

STUDENT WORKSHEET

Name KEY

Teacher note: Japanese given names are generally used only inside the family or with close friends. Co-workers use family names with -san added at the end. San can be used with men and women, old and young people, to show respect. People do not refer to themselves as -san.

	American	Japanese	Possible Meaning
1. Which name do you write first?	Given	Family	Family more important than individual in Japan. Strong sense of continuity of family including ancestors.
2. Can you tell who is oldest in a family by his or her name?	No	Often yes for sons; no for daughters. Boys' names are changing now that families tend to have fewer children. E.g.: 1st boy often was Ichiro or Kenichi. Ichi means one.	
3. Are children named after someone?	Sometimes--a respected relative, an ancestor, or a famous person.	Almost never.	Americans hope the child will be like that person; name honors that person.
4. Do given names mean something? (love, strength, etc.)	Yes, but many people don't know original meanings any more.	Name carefully chosen to represent desired traits. E.g. Michiko (f)=beautiful wisdom child. Isao (m) = brave man. Mayumi (f)= true, good and beautiful.	Japanese believe the name plays an important role in what the child becomes.
5. Does a name tell you if a person is male or female?	Almost always	Always, because of characteristics chosen and because of masculin or feminine prefixes and suffixes. E.g.: Yoko or Junko for girls.	Japanese have different expectations for boys and girls. Female names stress quiet, feminine characteristics; males are strong, bold.

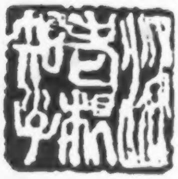
Spelling note: Because different *kanji* (characters derived from Chinese) may have the same pronunciation, names that sound the same may have different meanings. E.g.: *Keiko* can mean either blessed or happy child, depending on the first character with which it is written.

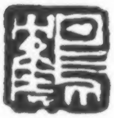
WHAT'S IN A NAME?

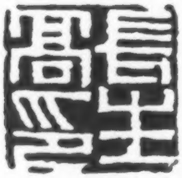
STUDENT WORKSHEET

Name ______________________________

HANKO







Try inventing some designs for your name.

JAPANESE WOMEN - E.S.L. STYLE

Barbara Carter

Level: This lesson is intended for a group of secondary-level English-as-a-Second-Language students who may have needs that are different from mainstream high school students. The majority of E.S.L. students come from "traditional" backgrounds where it is foreign to express personal opinions and comfortable to memorize by rote. Some of the female students are married. Many are exploring new values and handling major changes in their lives.

Objectives:

1. The students will be responsible for the reading on their own instead of being spoon-fed the information.
2. The students will learn to form an opinion and the accompanying supporting statements.
3. The students will examine similarities and differences between two types of Japanese women. As an extension, they will be able to compare and contrast.
4. The students will practice speaking in groups.

Time: Two to three class periods

Materials: Student readings: "Samurai Women" and "Kuroyanagi Tetsuko"
Student worksheet

Procedure:

Day one:

1. The teacher will model forming an opinion. "I think ______________, because ________________."
2. Students will form groups of four to practice forming an opinion. Sample topics could vary.
3. The student will then take the reading home, with the knowledge that they will form an opinion at the next session.

Day two:

1. The reading is completed and the underlined vocabulary is reviewed.
2. Small groups of four will answer the questions on the study sheet. Each member is in charge of one question, with contributions from other members acceptable.
3. Time will be provided for the individuals to compile and edit all the answers.

Day three:

1. Reporting to the class. Each student reads or talks about his or her own answer.
2. Debriefing as a whole group. "When we have this kind of lesson again, what good things will we remember to do?" "What won't we do?"

Extension:

"The Story of Noriko" is one videotape from the series "Faces of Japan." It is available both in its original length from many Japanese Consulates and in a version edited for school use. Noriko is a young woman who is living and job-hunting in Tokyo, and she has a boyfriend there. In the tape you watch her in job interviews and also when she formally meets the young man her parents want her to marry. It is effective in stimulating discussions about the choices Japanese women face.

IDEAL WOMEN IN SAMURAI TIMES STUDENT READING

from The Way of the Samurai by Richard Storry and Werner Forman

During class, we will discuss the role of Japanese women. What will happen to them in the future? What is happening to them now? What kind of life did they have through history? There is a lot of information about Japanese women, so you must read some of it at home.

This paper will tell you about the responsibilities and life of *samurai* women. Do you remember the years when *samurai* were important in Japan? When were those years?

Women from the *samurai* group or class of people studied about how to be a good wife before they were married. They studied from a book called *Onna Daigaku* (Great Learning for Women). A man named Kaibara wrote this book in the 1600's. It described the ideal woman as he and many others thought she should be.

Women who were not from the *samurai* class also studied from this book. A few of these other women studied in the temple schools. Most women could not read and maybe they were luckier. Perhaps the illiterate woman did not know all the rules to follow because she couldn't read them! Either way, people expected women to follow certain rules and women tried to be like the ideal woman.

Sanju is the Japanese name of the most important rule from the *Onna Daigaku*. It had three parts:

1. A woman must follow the directions of her parents when she is young.
2. A woman must show submission to her husband when she is married.
3. A woman must submit to her adult male children when she is widowed or old.

The *sanju* rule came from the Chinese. It came from a Chinese Confucian belief.

Here is some more information from the *Onna Daigaku*: A woman has no particular lord. She must look to her husband as her lord. She must serve him with all worship and reverence. The great life-long duty of a woman is obedience. A woman must be courteous, humble, never rude, never arrogant. In the morning, she must rise early, and at night she must go late to rest.

It doesn't matter how many servants a woman has. She still must attend to everything herself. She must sew the clothes of her father-in-law and her mother-in-law. She must cook the food. A woman must fold her husband's clothes, raise his children, wash what is dirty, always be in her house, and never go places.

Here are five worst things about women from the *Onna Daigaku*:

1. They are indocile because they are not calm and peaceful.
2. They are discontented because they are not happy.
3. They slander other people. They say bad things about other people.
4. They are jealous.
5. They are silly.

There are the five reasons the author thought men were superior to women and the women were inferior. The men were first and the women were beneath them. This was the school lesson taught to Japanese women.

A man was connected to heaven and a woman was connected to earth. Long ago, the baby girls were put on the floor of the house after they were born. They had to stay on the floor for three days. This would make the connection of the woman to the earth. If a woman had a good connection to the earth, she would have a peaceful and successful house. Her family would be together for a long time and the members of the family would be happy. Women believed that they were connected to the earth.

The life of a *samurai* man was not easy. Perhaps the samurai man had too many obligations. Perhaps he had too much self-discipline. The *samurai* man also had rules to follow. Perhaps the *samurai* man felt anger inside but he hurt his wife to show this anger. After many years the wife would become a mother-in-law. Perhaps this woman once was kind but later became unkind to her new daughter-in-law! This way of life went on from generation to generation until modern times.

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KUROYANAGI TETSUKO - A MODERN, SUCCESSFUL WOMAN

What happened to the ideal woman of *samurai* times? Do women have different ideals now?

- - -

One recent year, Kuroyanagi Tetsuko made more money than any other actor or actress in Japan. (Kuroyanagi is her family name and Tetsuko is her own name.) Her television show was number one for five years. Tetsuko also wrote a book called Totto-Chan, the Little Girl at the Window. This book was a best-seller. More than six million copies of the book have been sold. Many modern Japanese women admire Tetsuko. Today, Tetsuko is not married. She wears bright clothes. In her popular show, she "talks softly" through the television but she talks about important information. She is very popular. What happened to the *samurai* women?

When Tetsuko was a little girl, she did not go to a public elementary school. She started to go to school in a public school, but she didn't stay there. Tetsuko asked too many questions and the teachers didn't like them. She sometimes didn't follow directions, but she was not rude or angry. The teachers made her leave her first school because she knew her teachers very well. Her small class was in an old railroad car. Sometimes the children had school outside. They walked to places that were far away and they learned about nature. Every day Tetsuko loved going to her special school and every night she hated to return home.

When Tetsuko graduated from high school, her parents wanted her to marry. Instead, Tetsuko applied for an acting job. She became a hostess for a game show. She was also a maid in a Japanese soap opera. She left Japan and visited New York to learn English and to learn acting. When she returned to Japan, she became the star of her own show. The show has been a success for many years.

Now Tetsuko is never home. She is very busy because of her three television shows. She interviews politicians and leaders. They discuss music, movies, and everyday things. They also talk about serious topics such as women who have been raped and countries that have had wars. Tetsuko is very popular for many reasons. She can laugh and make people feel comfortable on television. Many Japanese women admire her, even though their lives and her life may be very different from each other.

DISCUSSION WORKSHEET

Here are some questions to talk about:

1. How were the *samurai* women different from Kuroyanagi Tetsuko? How many differences can you remember?
2. Think about your first country. What was your grandmother like? Was your grandmother more similar to the *samurai* women or to Kuroyanagi Tetsuko?
3. Now you are in America. Think about yourself. Do you do different things in America that you didn't do in your first country? How do you feel about that?
4. Let's pretend that Tetsuko married after she graduated from high school. How do you think her life would be different? Do you think most Japanese women have lives like Tetsuko's?

Remember that you will give your opinion and then you will tell your reasons why.

TATAMI AND JAPANESE HOMES

Mary Hammond Bernson

Level:	Upper elementary or junior high
Objectives:	1. Students will become acquainted with the basic spatial unit of Japanese homes. 2. Students will compare preferences in the purchase of household appliances and furniture with their own. 3. Students will explore some of the implications of limited residential space.
Materials:	1. Tatami Reading and chart of appliance ownership 2. Butcher paper or masking tape
Time:	One to three hours

Procedure:

1. Explain to the class that the average Japanese house or apartment is much smaller than its American counterpart. There are many reasons for this.

   a. Japan's overall population density is 12 times as high as that of the United States. Since much of Japan is not suitable for building cities, urban population density is extremely high.
   b. Most of Japan's people live in cities, where land is very expensive. The percentage of people who live in urban areas is 77 percent in Japan, very similar to the 76 percent in the United States.
   c. Energy costs for building or maintaining homes are very high. Japan must import 80 percent of its energy, compared with 14 percent for the United States.
   d. Cultural and historical factors affect people's housing choices. People may have limited options or may prefer to spend their money in other ways.

2. Ask students to read the "*Tatami* and Japanese Homes" reading or read it aloud to them.

3. Ask them to identify which characteristics of Japanese homes (either houses or apartments) are the same as in the United States, and which characteristics are different. Point out that both countries have a wide variety of housing.

4. Create a 6-mat room in the classroom. This is the most common size room, although many homes now have larger rooms. Create the room by marking the space on the floor with masking tape or by arranging six 6-foot lengths of 3-foot wide butcher paper. Two common arrangements are:

Using tape or markers on the paper, outline a table in the middle of the "room." A traditional arrangement would be a low table with no chairs.

5. Ask small groups of students to sit in the "room." Discuss questions such as:
   a. How big can the table be?
   b. Where can they put their legs? If they were guests, it would not be polite to stick them straight forward. The most polite option is to sit on their feet until the host invites them to relax. Then boys may cross their legs and girls may either sit on

their feet or sit with both feet out to one side.

   c. How many people can fit in the room Japanese style?
   d. How many people can fit in the room American style?
   e. Where would they put appliances or furniture?
   f. How would two families' activities differ if one spent its evenings in a room of this size and the other spent its evenings in a larger room or several separate rooms?

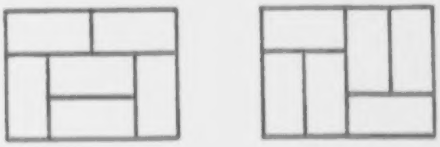
6. Brainstorm as a group what qualities they would look for in furniture to use in small rooms. Possible characteristics include small size, pleasing appearance, and multi-purpose use. The group can identify solutions to space shortages in their own homes, such as the use of bunk beds or shelving which reaches to the ceiling.

7. Using an overhead projector or handouts, ask students to read the chart.

8. Ask the groups whether their choices about appliances and furniture would be the same as those reflected in the chart they read. Why or why not?

9. Because energy is very expensive and central heating is rare, many Japanese homes have *kotatsu* (low tables with heaters underneath them). If the students and their families spent their evenings gathered around the *kotatsu*, how would their activities differ from what they do now?

10. Conclude this lesson by asking students to write three facts about Japanese homes and three opinions or feelings about what they learned.



Extension activities:

1. Ask students to find examples of Japanese design in magazines or books.

2. Show the students films or videotapes which include scenes inside modern Japanese homes. A good example is the series entitled Videoletters from Japan (Asia Society; see resources list at back). Identify solutions to space shortages, such as multi-purpose furniture or simply piling possessions higher and higher.

3. Research traditional Japanese furniture designs. Possibilities include a *futon*, which serves as a bed; a *tansu*, a storage chest; a *kotatsu*, a low table with a heater underneath it; and a *hibachi*, a piece of furniture used for heat or for heating water for tea. A *tokonoma* is an alcove with shelves which is used to display flowers or art objects.

4. Research comparative statistics for households in the United States and one other country and make charts or graphs of the information about all three countries.

STUDENT READING

Tatami are mats used to cover the floors in a traditional Japanese home. They are made of two inches of thick straw padding which is covered with a mat woven from reeds. The padding and mat are sewn together at the edges with cloth strips. The *tatami* are about six feet by three feet in size and form a smooth, greenish-gold surface for the floors.

The custom of using *tatami* is over a thousand years old. Originally they were used as a place to sleep. Eventually they were arranged to completely cover the floors, in the same way that some Americans use wall-to-wall carpeting. Each room in a traditional Japanese house was designed to contain a certain number of *tatami*. Common sizes were 4 1/2-mat rooms and 6-mat rooms.

People were expected to take their shoes off before stepping on the *tatami*. It is still the custom to leave your shoes at the front door when entering a Japanese home.

Old Japanese houses did not have much furniture. People sat directly on the *tatami*-covered floor. A low table was used for eating and other purposes, and then put away at bedtime. The same room was then used as a bedroom. Soft mattresses and quilts were stored in cupboards or chests during the daytime and spread out at night.

Traditional Japanese houses were simple and often very beautiful. The colors were the natural colors of wood, reeds, and plaster. A corner of a room was often set aside as a place to display a piece of artwork or a flower arrangement. People around the world have copied some features of Japanese house design, such as the alcoves for displaying art.

Nowadays in Japan, houses that have *tatami* and just a few pieces of furniture are becoming rare. More and more people live in city apartments or in houses that are very international in style. Still, traditional house design can be found in inns, rural areas, designer homes like those shown in magazines, or in special places such as small houses used during tea ceremonies.

Many people choose to have a combination of *tatami* rooms and other rooms in their houses or apartments. More than 90 percent of modern apartments have one *tatami* room.

The size of the *tatami* continues to be used as a unit of measurement even when a room does not actually have any *tatami* on the floor. Newspapers often carry ads for "one 4 1/2-mat room, one 6-mat room, and a combination dining room and kitchen." That ad tells the room sizes in an apartment, but not whether the apartment actually contains any *tatami*.

Think about the furniture and appliances a Japanese family might buy to furnish that apartment.

TATAMI AND JAPANESE HOMES

CHART OF APPLIANCE AND FURNITURE OWNERSHIP

The chart shows the kinds of appliances and furniture now found in modern Japanese homes. A family's possessions must fit into house and apartment sizes which average about 900 square feet per family. Homes are larger in rural areas than in cities, but the overall Japanese average is smaller than the average in the United States.

The following percentage of Japanese households owned each item in 1988:

Color television	99%
Washing machine	99%
Microwave oven	64%
Piano	22%
Table & chairs for dining	65%
Refrigerator	99%
Stereo	61%
Videocassette recorder	64%
Sewing machine	82%
Bed	61%

Japanese homes generally do not have: conventional ovens, central heating, dishwashers, and clothes dryers.

Sources: Japan 1990: An International Comparison, published by the Keizai Koho Center, and The Japanese Consumer published in 1983 by the Japan External Trade Organization, Tokyo.

CULTURAL LAGS AND ACCELERATORS

Susan Gustafson

"Change is occurring so rapidly that there is no time to react; instead we must anticipate the future." -- John Naisbitt in Megatrends

Level: Secondary

Objectives:

1. To identify the factors that accelerate or lag change.
2. To analyze the nature of change in Japan, Chad, and the U.S.
3. To develop logical assumptions.
4. To affirm one's personal values.
5. To reinforce effective listening and speaking skills.

Materials: Fact Sheet about Three Countries

Note: This activity has four phases: developing a mind set about the nature of change and progress, homework, small group work, and then class discussion.

Time: Two class periods

Procedure:

1. Ask the students to speculate on why some countries have developed more than others in the world today. What does it mean for a country "to progress"? Do all people value "progress"?

2. Tell them that they will be engaging in an exercise on thinking about change and that in the end they should understand some reasons for the diversity among nations: past, present, and future.

3. Hand out the fact sheet on the fictitious countries of Songa, Juna and Momba. Say, "Using the fact sheet, answer the following in short sentences."
   a. Identify some traits that might keep each country from "progressing." Explain.
   b. What assumptions can you make about the livelihoods of the people in each of these fictitious countries?
   c. Which country would you like to live in and why?

4. Divide the class into groups of five. Explain, "Before I collect your assignments I'd like you, in your groups, to try to figure out which country will change the fastest and why." As the students discuss this question, the teacher checks the groups reinforcing such things as occasional paraphrasing and one person talking at a time.

5. Regather as a class and go through the following steps.
   a. Have one spokesperson from each group share the group's answer to the question posed. Ask, "Are there other factors not listed on the fact sheet that would be helpful to know in assessing the rate of change?" Examples: the state of the country currently; the defense budget; the level of industrialization; leadership; the number of people with a college education; or experience as a colony.
   b. Introduce the concepts of cultural lags and cultural accelerators by using students'

examples. Lags, for example, might be non-productive land; population that cannot be supported; or anything that is a barrier to the exchange of ideas.

c. Reveal the countries' true identities.
d. Ask the students individually to share with the class the aspects which they liked about these countries.
e. Point out that no one of the variables determines a country's future. If that were true, no resource-poor country like Japan would ever become wealthy.
f. Collect written materials.

Teacher References:

Megatrends by John Naisbitt, 1982.

FACT SHEET ABOUT THREE COUNTRIES

CHARACTERISTIC	SONGA	JUNA	MOMBA
POPULATION	123 million	5.4 million	247 million
AREA IN SQ. MILES	146,000	495,000	3,615,000
LITERACY	99%	25.3%	78%
URBAN POPULATION	76%	14%	77%
NATURAL RESOURCES	poor	poor	rich
LAND	mountains & grasslands	desert	forest & grasslands
DOMINANT FAMILY UNIT	nuclear	extended	nuclear or single parent
BIRTH RATE PER 1,000	11	44	15
LANGUAGE	one which is spoken by no one else in the world	one which is spoken by a small number of countries, plus several other languages	one which is dominant in the world
LIFE EXPECTANCY	78	39	75

WASHINGTON'S TRADE WITH JAPAN

Carol Rose and Mary Hammond Bernson

Level: Junior high or high school

Objectives:

1. Students will practice making graphs from statistical information.
2. Students will draw general conclusions about trade from statistical information.

Materials: Charts about Washington state trade. All data is from the 1990 Washington State Trade Picture, Washington Council on International Trade.

Time: One class period (plus time for library research)

Procedure:

1. Introduce the lesson by asking the class questions such as:
   a. What nation do you think is your state's major trade partner? Why?
   b. What do you think are your state's principal exports?
   c. Would you expect that Washington's major trade partner would be the same nation as your state or the United States' major trade partner? Why or why not?

2. Show students copies of the Washington data on transparencies.

3. Ask them to create graphs from the information on the charts.

4. After completing the graphs, ask them to form generalizations about the statistical information. For example: "Raw materials are important Washington exports." "Japan is Washington's major trading partner."

5. Ask students to do library research comparing Washington trade statistics with those of your state and the United States as a whole. Have them make comparative charts or graphs with the data. Draw their attention to areas where a state's interests might conflict or coincide with those of the nation as a whole. Point out that American two-way trade across the Pacific exceeded our two-way trade across the Atlantic in 1977, and the gap has been expanding since.

Extension activities:

1. Research the question of where imported goods go after they enter your state. Do they stay in the state? If not, how are they transported elsewhere?

2. Choose one issue about which Congress has passed trade legislation and research the impact of that legislation on Washington and on one other state.

3. Investigate what Japan's major imports and exports are. From the Japanese perspective, is your state a significant trade partner?

WASHINGTON'S TOP TRADING PARTNERS: 1990

(Millions of Dollars)

Country	Exports	Imports	Total
Japan	$8,730	$16,151	$24,881
Canada	4,935	4,332	9,267
Korea	2,429	3,364	5,793
Taiwan	1,603	3,030	4,633
United Kingdom	3,162	1,192	4,354
China	913	2,273	3,186
Hong Kong	1,209	1,324	2,533
Australia	1,405	819	2,225
Germany	1,447	220	1,667
Singapore	693	656	1,349

Note: These figures include goods that pass through Washington ports on their way to final destinations in other countries or elsewhere in the U.S. Approximately one-third of all exports handled by Washington ports are produced in Washington State.

WASHINGTON'S TOP IMPORTS: 1990

(Millions of Dollars)

1.	Passenger vehicles	$2,028.5
2.	Parts of motor vehicles & handling equipment	1,814.4
3.	Games accessories	1,606.3
4.	Reaction engines	1,542.8
5.	Footwear	902.7
6.	Input or output units for data processing systems	819.8
7.	VCR's - sound recording/reproducing equipment	762.0
8.	Aircraft parts	731.4
9.	Sweaters	724.9
10.	Lumber	658.0
	TOTAL	$36,889.2

WASHINGTON'S TOP EXPORTS: 1990

(Millions of Dollars)

1.	Airplanes	15,037.8
2.	Sawlogs	1,348.8
3.	Unmilled corn	1,122.9
4.	Cigarettes	876.3
5.	Unwrought aluminum	850.0
6.	Aircraft parts	658.1
7.	Unmilled wheat	508.6
8.	Cattle and equine hides	432.1
9.	Lumber	418.5
10.	Passenger vehicles	401.0
	TOTAL	$34,560.1

Note: Washington's top exports to Japan are airplanes, sawlogs, and unwrought aluminum. Its top imports from Japan are passenger vehicles, motor parts, and game accessories. These figures include goods that pass through Washington ports on their way to final destinations in other countries or elsewhere in the U.S. Approximately one-third of all exports handled by Washington ports are produced in Washington State.

ARTICLE 9 OF THE JAPANESE CONSTITUTION

Susan Gustafson

Level: Secondary

Objectives: Students will examine the historical background of Article 9.
Students will analyze the role of defense in our world today.
Students will evaluate the repercussions of Article 9.

Materials: Copy of Excerpts from the Japanese Constitution

Time: One to two class periods

Procedures:

1. Read the article with the class and discuss its meaning.

2. Review the historical background of Japan's constitution. During the American occupation of Japan after World War II, the Japanese were unable or unwilling to complete a new constitution which satisfied General Douglas MacArthur. He ordered his staff to draft a new constitution, which they did in less than a week, and then translated it into Japanese. With only minor changes, the constitution was accepted by the Japanese government and went into effect on May 3, 1947. It is still the basis of the Japanese government. Major provisions include the establishment of a parliamentary government similar to the British system, an expanded list of rights, a statement that the emperor was merely the symbol of the unity of the nation, and Article 9.

3. Discuss the possible reasons for inserting Article 9 in the constitution.

4. If the class has done previous work defining "liberal" and "conservative," divide them into groups based on their own self-definition. Otherwise, simply divide the class into two groups.

5. Ask them in a panel discussion format to argue their position on the question, "Is this a realistic position for Japan today?"

6. Possible follow-up activities:
   a. Research the current American position on this question. The American government has been pressuring Japan to increase its defense spending.
   b. Study the history, size, and use of Japan's "Self-Defense Force." Do students believe it violates the Japanese constitution?
   c. Search periodicals published during the Persian Gulf War. What was Japan's role? Why was it so controversial?

STUDENT READING

THE CONSTITUTION OF JAPAN

We, the Japanese people, acting through our duly elected representatives in the National Diet, determined that we shall secure for ourselves and our posterity the fruits of peaceful cooperation with all nations and the blessings of liberty throughout this land, and resolved that never again shall we be visited with the horrors of war through the action of government, do proclaim that sovereign power resides with the people and do firmly establish this Constitution. Government is a sacred trust of the people, the authority for which is derived from the people, the powers of which are exercised by the representatives of the people, and the benefits of which are enjoyed by the people. This is a universal principle of mankind upon which this Constitution is founded. We reject and revoke all constitutions, laws, ordinances and rescripts in conflict herewith.

We, the Japanese people, desire peace for all time and are deeply conscious of the high ideals controlling human relationship, and we have determined to preserve our security and existence, trusting in the justice and faith of the peace-loving peoples of the world. We desire to occupy an honored place in an international society striving for the preservation of peace, and the banishment of tyranny and slavery, oppression and intolerance for all time from the earth. We recognize that all peoples of the world have the right to live in peace, free from fear and want.

We believe that no nation is responsible to itself alone, but that laws of political morality are universal; and that obedience to such laws is incumbent upon all nations who would sustain their own sovereignty and justify their sovereign relationship with other nations.

We, the Japanese people, pledge our national honor to accomplish these high ideals and purposes with all our resources.

CHAPTER I. THE EMPEROR

ARTICLE 1. The Emperor shall be the symbol of the State and of the unity of the people, deriving his position from the will of the people with whom resides sovereign power.
ARTICLE 2. The Imperial Throne shall be dynastic and succeeded to in accordance with the Imperial House Law passed by the Diet.
ARTICLE 3. The advice and approval of the Cabinet shall be required for all acts of the Emperor in matters of state, and the Cabinet shall be responsible therefor.
ARTICLE 4. The Emperor shall perform only such acts in matters of state as are provided for in this Constitution and he shall not have powers related to government.

[Articles 5 through 8 omitted here]

CHAPTER II. RENUNCIATION OF WAR

ARTICLE 9. Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat or use of force as means of settling international disputes.

In order to accomplish the aim of the preceding paragraph, land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized.

The Japanese Constitution contains a total of 103 Articles and has never been amended.

EDUCATION IN JAPAN

Connie Hokanson

Level: Upper elementary or junior high

Objectives:

1. The student will gain knowledge about the educational system in Japan.
2. The student will compare and contrast it to the American system.
3. The students will develop listening and recall skills.

Materials:

1. Description of Japanese education
2. Student worksheet

Time: One to two hours

Procedure:

1. Read the description of Japanese educational system to the students.

2. Ask them to complete the comparison chart.

3. Discuss completed charts.

4. Use answers from the charts as a basis for debating the merits of the two systems.

EDUCATION IN JAPAN

Today we are going to talk about education in Japan. I want you to listen carefully because when we are finished I will be asking you to list ways education is the same in Japan as in the United States and ways it is different.

Education is very important to the Japanese. Almost 100% of the people in Japan are able to read and write. The groupings within the educational system are very similar to ours with 1 to 3 years of preschool and kindergarten, 6 years of elementary, 3 years of junior or middle school, 3 years of high school, and 4 years of university. Elementary and middle school students usually attend neighborhood schools. Then tests determine what high school they will attend.

The Japanese school year begins on April 1 and ends on March 31 of the following year. There are three semesters: April to July, September to December, and January to March. There are 6 weeks of vacation in July and August, 2 weeks around the New Year, and 2 to 3 weeks in the spring after the annual exams. One major difference between Japanese and American schools is the length of the school year. Japanese children attend school on Saturday mornings, as well as Monday through Friday, and also have shorter vacations, so they attend school 240 to 250 days a year as opposed to our 180 days.

The school day for elementary children usually begins at 8:30 and ends at 3:00. During the course of the week the children will study Japanese language, social studies, math, science, music, art, home economics, physical education and moral education. Children in Japan enjoy recess just as American children do. Hot lunches are prepared in the school kitchen, but in most schools each class eats in its own room, not in a school lunchroom. The children take turns serving lunch to their classmates and they also help clean their classrooms at the end of the day. In many schools, the students wear uniforms and badges which tell their name, class, and school.

Classes in Japan may take trips to museums and historical sites. In older grades, these field trips can sometimes last as long as a week. The students often stay in traditional Japanese inns, where they will sleep on the floor on *tatami* mats and thin mattresses called *futon*.

Junior highs and high schools in Japan are similar to those in the United States. The students take many of the same classes as Americans do, and most of them study English from seventh grade through twelfth grade. High school students take difficult examinations in their senior year in order to get into the various universities. There is a great deal of competition and those who wish to continue their educations at good schools must study very hard. Many go to cram schools after their regular school day ends.

Now I am going to give you a chart on which I want you to list some of the similarities and differences you have picked out. When everyone is finished we will discuss your papers.

Extension activities:

Show films or videotapes about the Japanese education system. An excellent resource designed for use in the upper elementary grades is entitled Videoletters from Japan. One videoletter, "My Day," follows a sixth-grader through his school day. Japanese Consulates also have films about Japanese education.

STUDENT WORKSHEET

Name ______________________________

Date ______________________________

Comparison Chart of Japanese and American Education

Directions: On the chart below fill in at least 4 things you learned about Japanese education that were the same as the way we do things here. In the second column of the chart list at least 4 things which were different. When you finish the chart, please answer the questions at the bottom.

Similarities in Education System	Differences in Educational System
1.	1.
2.	2.
3.	3.
4.	4.

1. What did you see or hear in the presentation that you would like to see added to the education system here in the United States?

2. What did you see or hear that you wouldn't like?

STUDYING ENGLISH: INSIGHTS INTO JAPANESE EDUCATION

Mary Hammond Bernson

Level:	Junior high and high school
Objective:	1. Students will form generalizations based on primary source materials. 2. Students will become aware of the importance the Japanese place on English language instruction. 3. Students will discuss the question of whether it is important to study foreign languages.
Materials:	1. Student readings from Japanese sources 2. Teacher background information
Time:	One to two class periods (plus time for reading)

Procedures:

1. Ask students to raise their hands if they are now studying or plan to study a foreign language in high school. Ask which languages they are studying. Point out that almost all Japanese junior high and high school students study a foreign language, and the language is almost always English.

2. Hand out copies of student readings and ask the students to read them and form any general statements they can make based on this material.

3. After they have finished reading, discuss the following questions in small groups or with the entire class. Incorporate the teacher background information into the discussion where appropriate.
   a. What generalizations can you make about this material?
   b. How would you describe the difficulty of these selections?
   c. How would you describe the content of these selections?
   d. What can't you tell about English teaching in Japan from these selections?
   e. How important do languages appear to be in the overall curriculum?
   f. What factors might cause the Japanese to stress foreign language teaching?
   g. Why do they choose English instead of other languages?
   h. Most Americans who do business with Japan do not speak Japanese, but their Japanese counterparts usually speak English. What advantages does this offer the Japanese?
   i. In your opinion, should all Americans study a foreign language in high school? Why or why not?
   j. How should Americans decide which language to study, if they study one foreign language?

4. Summarize the discussion orally or ask students to write brief reaction papers to one or more of the questions.

Extension activities:

1. Ask students to read some of the many newspaper articles which have recently reported criticisms of the American education system. Is foreign language instruction a major issue? Report back to the class.

2. Many Japanese are critical of their education system. Research their areas of concern, including foreign language instruction.

3. Ask students to do further research on the issue of whether it is important to learn foreign languages. Include interviews with language teachers and foreign-language speakers. Then write essays taking a position and defending it. Because this is an open-ended opinion question, essays should be graded on how successfully the students support their opinions.

4. Ask students to compare the standard course of study in their high school with the one in the student readings.

5. At the end of a Time article in the August 1, 1983 issue, Thomas Rohlen, author of Japan's High Schools, states that the biggest difference between the two education systems is "the spirit that breathes life into the educational system." He is referring to social and cultural support for a good educational system. Organize a class debate on the question of whether the U.S. has that spirit.

6. Show "My Day," a videotape about a sixth-grader's school day which is one of the Videoletters from Japan series produced by the Asia Society. Ask students whether a sixth-grader's day in Japan seems particularly different from an American elementary student's day. Films about Japanese education can also be obtained from the Japanese Consulates.

Teacher Background Information about the Japanese Education System

Background information about discussion questions:
Questions a, b, and c: This material is obviously difficult in both vocabulary and grammatical construction. Some of it is not quite colloquial in its usage. The stories often have a moral message, although many do not. Examples of other stories found in senior-level textbooks are a biography of Lou Gehrig, a short history of the Civil War, an Arthur Conan Doyle story, quotations from Shakespeare, Wordsworth poems, a Japanese story by Kawabata in its English translation, nursery rhymes, and a John Kenneth Galbraith essay about Adam Smith. Readability tests place these materials at the twelfth to fourteenth grade level.

Question d: These written materials do not give any information about how well the students actually master the content, or whether or not they can speak English at this level. Because college entrance exams test grammar, vocabulary, and reading comprehension, very little time is spent in most high schools on practicing spoken English. The Japanese government is attempting to improve the level of spoken English and now employs thousands of foreigners as assistant English teachers. Also, many Japanese of all ages study conversational English in private schools, with tutors, or from television programs.

Question e: They are very important, but also note the emphasis on math and science. The curriculum is uniform nation wide.

Question f: Among the factors are Japan's dependence on international trade and the fact that no other nations speak Japanese. Also, Japan is in one of the periods of its history when it stresses openness to foreign ideas.

Question g: Many factors are involved. Some are related to Japanese history and the American occupation of Japan. English is the language most commonly used in international business, and many nations use it as either a first or second language. Japan has borrowed many words from the English language. Many Japanese admire various aspects of our culture and society.

Question h: Students can think of many reasons, but should not omit the cultural insights which result from learning a language, apart from the practical considerations.

Questions i and j: This is a matter of opinion, with no easy answer.

General background:

Former Ambassador Edwin O. Reischauer has been quoted as saying, "Nothing, in fact, is more central in Japanese society or more basic to Japan's success than is its educational system." People are Japan's most abundant and valuable resource, and one which is carefully nurtured.

The structure of the Japanese educational system is a 6/3/3 model adopted during the American occupation. School is compulsory through the ninth grade. Education through junior high is the same for all public school students, but high school entrance exams determine whether a student will attend a general high school (72%) or a vocational school (28%). Some parents put their children in private schools, particularly if the students were not accepted at public high schools with high success rates on college entrance exams. Overall, 65% of high school students follow a college prep course, regardless of what school they attend. Over 90% of Japanese youth graduate from high school.

High school curriculum is quite uniform throughout the nation, both because of government mandates and because students are planning to take standardized college entrance exams. After the relatively informal years of elementary school, high school students face classes which are teacher-centered, with few labs and little discussion. They listen to lectures and take notes, in classes which generally have 40-45 students.

The nation-wide college entrance exams are achievement, not aptitude, tests. They measure the acquisition of vast amounts of knowledge in Japanese, math, chemistry, physics, English, and politics/economics. Other subjects may also be tested in the entrance exams of individual universities. A common saying about students facing these exams is "sleep four hours a night and pass; sleep five hours and fail."

The entire nation gets caught up in the testing process and the posting of exam results. Mothers often wait on their children so that they can spend all of their time studying. Bookstores sell all kinds of teaching aids and cram books. About 45% of the students go to after-school schools called *juku* where they get extra practice in the exam subjects.

The uproar is not so much about college entrance as it is about entrance into the right college. Any Japanese can tell you which universities are most prestigious, with Tokyo

University at the top. It, like most of the top universities, is public rather than private. About one out of every six high school graduates becomes a *ronin*. This term originally referred to masterless *samurai*, and is now used to refer to students who do not get into the institution of their choice. They often attend special cram schools for a year or more after high school in hopes of eventually passing the exam.

About 37% of Japanese youths go on to higher education, compared to our approximately 45% (depending on how higher education is defined), and western Europe's 20-30%. There are roughly equal numbers of male and female college students, but junior colleges are comprised of 85-90% women and top universities have 10-25% women.

College education is not particularly rigorous, failure rates are very low, and students often spend these years relaxing and making friendships which will last a lifetime. The important consideration is simply to graduate from a prestigious institution, because major corporations and well-regarded government ministries recruit from certain universities. The students who get into one of those universities are more likely to be hired by the employers who are considered to be the best.

Many Japanese are critical of aspects of their educational system. An official 1990 statement of the areas of concern from the Ministry of Education is:

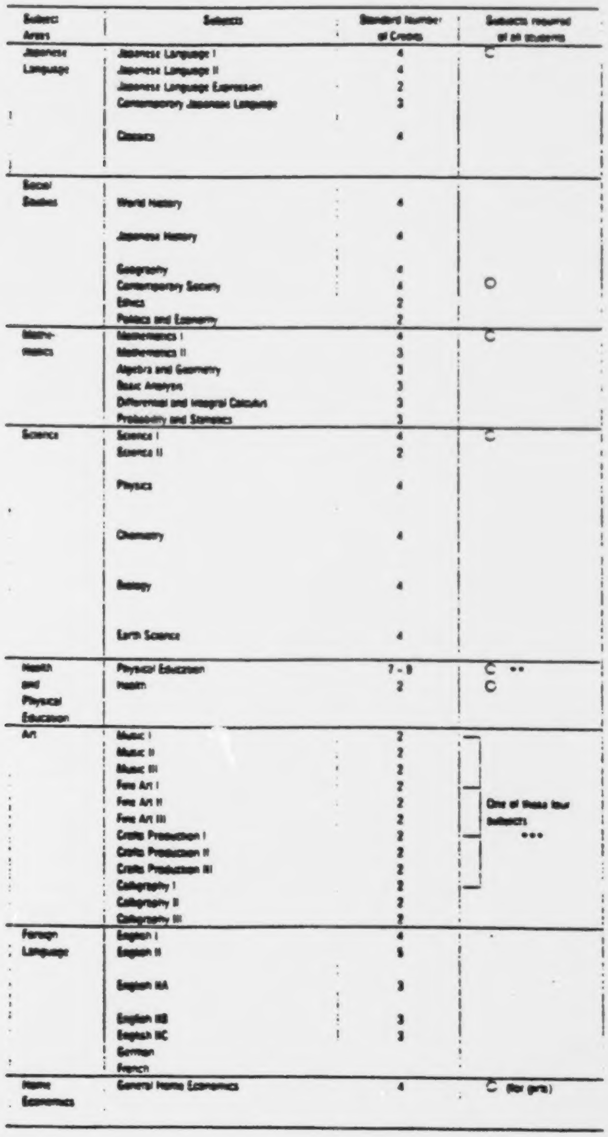
> Rapid social changes in recent years, however, have greatly affected the state of affairs in education. They have exposed a variety of problems and difficulties, which include: the social climate in which too much value is placed on the educational background of individuals; excessive competition in entrance examinations; problem behavior of young people; and the uniform and inflexible structure and methods of formal education. On the other hand, there has been a strong call for making the educational system more adapted to such social and cultural changes as: changes in industrial and employment structures; the progress of an information-intensive society; and internationalization in various sectors.

As a result of government studies of these issues in the 1980's, some changes are underway. One example is an expansion of computer training for teachers and students.

The chart below is an official government chart outlining curriculum requirements for the whole nation of Japan. Note that the curriculum is currently changing. The other selections are taken from English-language textbooks and exams from Japan. The first excerpt is from a high school entrance exam, which determines what kind of high school a student will attend. The second excerpt, American Legends, is from a standard textbook used in high school classes during the senior year. The third excerpt is from a practice exam for university entrance.

GENERAL EDUCATION SUBJECTS IN UPPER SECONDARY SCHOOLS

Current Course of Study



Subject Areas	Subjects	Standard Number of Credits	Subjects required of all students
Japanese Language	Japanese Language I	4	○
	Japanese Language II	4	
	Japanese Language Expression	2	
	Contemporary Japanese Language	3	
	Classics	4	
Social Studies	World History	4	
	Japanese History	4	
	Geography	4	
	Contemporary Society	4	○
	Ethics	2	
	Politics and Economy	2	
Mathematics	Mathematics I	4	○
	Mathematics II	3	
	Algebra and Geometry	3	
	Basic Analysis	3	
	Differential and Integral Calculus	3	
	Probability and Statistics	3	
Science	Science I	4	○
	Science II	2	
	Physics	4	
	Chemistry	4	
	Biology	4	
	Earth Science	4	
Health and Physical Education	Physical Education	7 - 9	○ **
	Health	2	○
Art	Music I	2	One of these four subjects ***
	Music II	2	
	Music III	2	
	Fine Art I	2	
	Fine Art II	2	
	Fine Art III	2	
	Crafts Production I	2	
	Crafts Production II	2	
	Crafts Production III	2	
	Calligraphy I	2	
	Calligraphy II	2	
	Calligraphy III	2	
Foreign Language	English I	4	
	English II	5	
	English IIA	3	
	English IIB	3	
	English IIC	3	
	German		
	French		
Home Economics	General Home Economics	4	○ (for girls)

Chart from the Monbusho 1990 Ministry of Education, Science and Culture/Government of Japan publication available from Japanese Consulates.

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Revised Course of Study
(effective 1994)

Subject Areas	Subjects	Standard Number of Credits	Subjects required of all students
Japanese Language	Japanese Language I	4	○
	Japanese Language II	4	
	Japanese Language Expression	2	
	Contemporary Japanese Language	4	
	Contemporary Japanese Use and Usage	2	
	Classics I	3	
	Classics II	3	
	Appreciation of Classics	2	
Geography and History	World History A	2	One of these two subjects
	World History B	4	
	Japanese History A	2	One of these four subjects
	Japanese History B	4	
	Geography A	2	
	Geography B	4	
Civics	Contemporary Society	4	○
	Ethics	2	or { ○
	Politics and Economy	2	○
Mathematics	Mathematics I	4	○
	Mathematics II	3	
	Mathematics III	3	
	Mathematics A	2	
	Mathematics B	2	
	Mathematics C	2	
Science	Integrated Science	4	Two subjects from among these five categories of subjects
	Physics IA	2	
	Physics IB	4	
	Physics II	2	
	Chemistry IA	2	
	Chemistry IB	4	
	Chemistry II	2	
	Biology IA	2	
	Biology IB	4	
	Biology II	2	
	Earth Science IA	2	
	Earth Science IB	4	
	Earth Science II	2	
Health and Physical Education	Physical Education	7-9	○ *
	Health	2	○
Art	Music I	2	One of these four subjects ***
	Music II	2	
	Music III	2	
	Fine Art I	2	
	Fine Art II	2	
	Fine Art III	2	
	Crafts Production I	2	
	Crafts Production II	2	
	Crafts Production III	2	
	Calligraphy I	2	
	Calligraphy II	2	
	Calligraphy III	2	
Foreign Language	English I	4	
	English II	4	
	Oral Aural Communication A	2	
	Oral Aural Communication B	2	
	Oral Aural Communication C	2	
	Reading	4	
	Writing	4	
	German		
	French		
Home Economics	General Home Economics	4	One of these three subjects
	Home Life Techniques	4	
	General Home Life	4	

Standard Number of School Hours per Week for Special Activities

Current Course of Study		Revised Course of Study	
Homeroom Activities and Club Activities	Two school hours or more (One school hour or more for homeroom activities)	Homeroom Activities	One school hour or more
		Club Activities	One school hour or more

(Note) For both full-time and part-time courses thirty-five school hours of lessons per school year are counted as one credit. One school hour lasts 50 minutes

* 9 credits for students enrolled in full-time general (academic) courses
** 11 credits for boys enrolled in full-time general (academic) courses
*** 3 credits for students enrolled in full-time general (academic) courses

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The following two pages are excerpted from a 1980's high school entrance examination given in Nagano Prefecture. We are grateful to Ryuko Kubota, an intern from Japan working with Washington teachers, for providing this.

【問 3】 次の文を読み，下の問いに答えよ。

This is the story of Gates Avenue in 1909.

When spring came, Gates Avenue didn't become beautiful. Most of the families there didn't want to be clean.

A little girl came to school from Gates Avenue. She was always in the same dress. It was not clean. Her face was also not clean. But she was a very nice girl. She always worked hard at school. She was always kind to others.

One day her teacher said to the little girl, "Will you wash your face before you come to school tomorrow morning, Mary?"

The next morning her face and hair were clean and pretty. But she was in the same old dress. The teacher thought her family was very poor and couldn't buy any dresses for her. So the teacher gave a new blue dress to her. She was very happy and ran back to her home.

The next morning she came to school in her new blue dress. She looked very clean and pretty. She said to the teacher, "Mother was very much surprised last evening because I looked so pretty in my new dress. Father wasn't at home. He'll see me at dinner this evening."

When her father saw her, he was very much surprised, too. Because he found that his daughter was very pretty. "It is good to be clean and pretty," said her mother. "Let's clean up everything around us."

After dinner her mother began to clean the kitchen. The next day her father began to make a garden with his family. The man in the next house watched them and began to paint his house.

A few days later all the neighbors began to work to make good homes. A few months later Gates Avenue became a fine street with a lot of flowers and beautiful houses. When people in other cities heard the story of Gates Avenue, they began their own "clean-up" campaigns.

(注) Gates Avenue ゲイツ・アベニュー(街路の名)　campaign キャンペーン，(社会的な)運動　paint ペンキを塗る

（1） 本文中に Mary が nice girl であることを具体的に述べている文が２つある。それを抜き出して書け。

(1)	

（2） 次の文は本文の「あらすじ」である。(a)～(e)の空らんに入る適切なものを下の〔　　〕の中から選び，その番号を書け。

It was difficult for people on Gates Avenue to be clean. Mary was a nice girl but she (a) . Her dress was also not clean. Her teacher told her to be clean and (b) . When Mary's father and mother saw their pretty daughter, they (c) . When their neighbors saw them, they also began to do so. Soon Gates Avenue (d) . When people in other cities heard the story, they (e) .

1 changed into a beautiful street
2 ran back to her home
3 gave her a new blue dress
4 was not clean
5 started a lot of campaigns to clean their places
6 began to clean their home

	(a)	(b)	(c)	(d)	(e)
(2)					

（3） 本文の題として，最も適切なものを〔　　〕の中から選び，その番号を書け。

1 "Clean-up" Campaigns Started from a Beautiful School
2 "Clean-up" Campaigns Started from a Lot of Flowers
3 "Clean-up" Campaigns Started from the Teacher's Daughter
4 "Clean-up" Campaigns Started from a New Blue Dress

(3)	

（4） 本文の内容について，次の問いに英語で答えよ。

Why did Mary's mother begin to clean the kitchen after dinner?

(4)	

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American Legends*

The word "legend" means an exaggerated and colorful account of some deed or incident. Legend, in this sense, is quite different from history, which deals only with facts.

One characteristic of the legend is that it is a traditional oral narrative which both the teller and those that hear it believe to be true. Another is that a legend usually contains remarkable or supernatural elements. A third, and perhaps the most important, is that a legend is known to a number of people united by their place of residence, occupation, faith, nationality, etc. And it is these people that keep alive and pass along the legends of a locality to future generations.

In the United States, folklorists have not done much to collect legends, as has been the case in Japan, for instance. According to subject matter, American legends can be divided into the following three groups: (1) those that deal with persons; (2) those that deal with places; and (3) those that deal with events. Of these three, the first, that is, those dealing with persons, are undoubtedly the most numerous, and in that sense, the most important.

In the early days of the pioneers, it can easily be understood that great importance was attached to physical strength which was needed for clearing the forests and building homesteads. Hence, the large number of tales of remarkable feats of lifting and carrying that are almost too fantastic to believe. To give but one example, the story is told of Joe Montferrat of Woonsocket, Rhode Island, who lifted his plow from the furrow to point a direction when a passer-by asked him the way.

Even more popular than these tales of astonishing physical strength are the comic tales which are found in all aspects of American life. These comic stories center around eccentric local characters that are found in every country town, and deal with deceitfulness, cunning, laziness, and similar traits which are typical of such individuals. Here are some examples.

> (1) Tales of stinginess. Mac, an Iowa man, instructed his children to take long steps when walking so as not to wear out their shoes. He also told his son Willie to take off his glasses when he was not looking at anything to save wear and tear.
>
> (2) Tales of stupidity. Bluenose Brainerd of Wisconsin was told by his wife to get rid of their troublesome cat. He took the cat so far into the woods that he himself became lost and had to follow the cat home.
>
> (3) Tales of laziness. Lazy Nathan of Vermont hired a man to snore for him when he went to bed.
>
> (4) Tales of eccentricity. Uncle Boney Ridley of Macon County, North Carolina, went to the post office and asked if there was any mail for him. When the postmaster asked him his name, he answered, "Why, you old fool, if I've got any mail, I suppose my name would be on it, wouldn't it?"

---

*From The Laurel English Readers, by Kiyoaki Nakao et al. (Tokyo: Shimizu Shoin)

Of course, there is not much, morally speaking, to learn from these tales. They are just stories told to create laughter. However, there are some legends told about remarkable individuals known for their good deeds. John Chapman (1775?-1847) of Massachusetts, better known as Johnny Appleseed, who spent his adult life planting apple orchards in the Midwest, has taken on the character of an American saint. It is said that wild animals and savage Indians recognized his spiritual nature and allowed him to go among them unharmed.

Legends, whether they are humorous tales like the examples given above, or serious ones, such as those dealing with the deeds of Johnny Appleseed, have their value in giving us some insight into the moral and psychological make-up of the people who tell and enjoy them.

Sample Exam Questions:*

Within each of the English dialect areas, there is considerable variation in speech according to education and social standing. There is an important distinction between uneducated and educated speech in which the former can be identified with the regional dialect most completely and the latter moves away from dialectal usage to a form of English that cuts across dialectal boundaries. On the other hand, there is no simple equation of dialectal and uneducated English. Just as the educated English cuts across dialectal boundaries, so do many features of uneducated use: a prominent example is the double negative as in *I don't want no cake*, which has been outlawed from all educated English by the prescriptive grammar tradition for hundreds of years but which continues to thrive in uneducated speech wherever English is spoken.

Educated speech--by definition the language of education--naturally tends to be given the additional prestige of government agencies, the learned professions, the political parties, the press, the law court and the pulpit--any institution which must attempt to address itself to a public beyond the smallest dialectal community.

*These sentences come from a practice exam for those applying to enter a top university. Complex questions follow the reading passage.

LAW AND JUSTICE IN JAPAN

Dick Anderson

Level: Junior high or high school

Objectives:

1. Students will develop inferences about law and justice in Japan based on various source materials.
2. Students will compare and contrast legal issues reported in Japanese and American newspapers.

Materials:

1. Charts about crimes in Japan and other countries.
2. Crime articles from Japanese newspapers or magazines. Many are available in English in the U.S., or find a traveler willing to bring some back from Japan.

Time: Two class periods

Procedures:

1. The teacher will show the crime charts to students, either on transparencies or individual copies.

2. The teacher will ask students to discuss the information in the charts and draw comparisons between Japan and other countries.

3. After dividing the class into small groups, the teacher will give each group several articles about Japanese legal issues. In their groups, the students should discuss the articles, paying particular attention to any similarities and differences they observe between Japan and the United States. Possible comparisons involve:

   a. What is considered newsworthy?
   b. Was the issue resolved in the same way it would be resolved in the United States?
   c. Are there any features of the Japanese system which differ from our system?
   d. Can you identify any social values that are expressed in the legal system?

4. Each small group reports to the rest of the class on its conclusions.

Extension activities:

1. Students can do library research about the Japanese legal system.

2. Students can research any cases which involve law and justice in both countries, such as cases involving trade issues and business secrets.

3. After stating hypotheses about why the Japanese crime rate is low, students can search for evidence to support their hypotheses. One subject worth studying is the role of the *koban*, the neighborhood police box.

11-19 Crime and Arrest Rate (1987)[a]

Crime rate per 100,000 inhabitants:

	Homicide	Forcible Rape	Robbery	Larceny-Theft
U.S.A.	8.3	37.4	212.7	4,940.3
Germany, F.R.	4.3	8.6	46.0	4,564.6
France	4.1	5.8	86.9	3,502.7
U.K.[b]	5.5	11.1	65.4	5,821.2
Japan	**1.3**	**1.5**	**1.5**	**1,116.3**

Arrest rate per 100 offenses:

	Homicide	Forcible Rape	Robbery	Larceny-Theft
U.S.A.	70.0	52.9	26.5	17.7
Germany, F.R.	94.0	71.2	47.5	27.8
France	93.0	85.6	25.5	16.3
U.K.[b]	81.5	83.1	21.3	29.3
Japan	**98.0**	**87.4**	**78.2**	**60.2**

a) Because of differences in crime definitions stated by each country, the comparisons between countries may not be perfect. b) England and Wales only.
Source: National Police Agency, Japan.

11-21 Advancement Rate to Higher Education

	Year	Percentage of Relevant Age Group[a]		
		Total	Male	Female
U.S.A.[b]	1985	43.8	41.6	46.1
Japan[c]	**1987**	**36.9**	**38.2**	**35.4**
France[d]	1986	31.9	26.9	37.2
Germany, F.R.[e]	1985	19.7	23.0	16.2
U.K.[e]	1985	22.9	24.8	20.8

(Ref.) Rate of junior high school graduates continuing on to senior high school (%)

Japan	**1988**	**94.1**	**92.9**	**95.3**

a) Percent of equivalent age population b) Figures based on new entrants at 4 year- and 2 year-colleges (fulltime only)
c) Figures based on new entrants at university level, junior college level, and senior level of colleges of technology
d) Figures based on qualified students to enter higher education (university level) e) Figures based on new entrants at higher education
Source: Ministry of Education, Japan

11-18 Marriage and Divorce Rates (1988)[a]

	Marriages	Divorces		Marriages	Divorces
U.S.A.	9.7	4.80[b]	Germany, F.R.	6.5	2.00[c]
U.K.	6.7	3.20[d]	France	4.9	1.96[c]
Japan	**5.8**	**1.26**	Sweden	5.2	2.14[b]

a) Annual rate per 1,000 mid-year population. b) 1987. c) 1986. d) 1985.
Source: Ministry of Health and Welfare, Japan, U.N., *Demographic Yearbook*, 1987.

1-1 Population, Area, and Population Density (1988)

	Population					Area					Density
	Mid-year Estimates (A) 1988		Forecast for Year 2000[a]		Increase from 1970 to 1988	Total Area (B) 1986		Land Use (%)			(A/B)
								Agricultural Area	Forest and Woodland	Other Area	(Population per km² (100 acres))[c]
	(millions)	(%)	(millions)	(%)	(%)	(1,000 km²)[b]	(%)				
Japan	**122.61**	**2.5**	**129.11**	**2.1**	**18.6**	**378**	**0.3**	**14.2**	**66.7**	**18.7**	**324 (131)**
U.S.A.	246.33	4.9	266.19	4.3	20.1	9,373	7.0	46.1	28.3	23.4	26 (11)
Canada	25.95	0.5	28.51	0.5	21.7	9,976	7.4	7.8	35.3	49.3	3 (1)
Germany, F.R.	61.20	1.2	59.82	1.0	0.9	249	0.2	48.3	29.5	20.5	246 (99)
Italy	57.44	1.1	57.88	0.9	6.7	301	0.2	56.8	22.3	18.4	191 (77)
U.K.	57.06	1.1	57.51	0.9	2.3	245	0.2	74.1	9.4	15.1	233 (94)
France	55.87	1.1	58.20	0.9	10.0	547	0.4	56.9	26.7	16.1	102 (41)
Spain	39.05	0.8	40.81	0.7	15.7	505	0.4	60.9	30.9	7.1	77 (31)
EC[d]	324.78	6.5	329.83	5.3	7.1	2,258	1.7	59.2	24.2	15.1	144 (58)
U.S.S.R.	283.68	5.7	307.74	4.9	16.9	22,402	16.7	27.1	42.1	30.2	13 (5)
Australia	16.53	0.3	18.61	0.3	31.7	7,687	5.7	63.1	13.8	22.1	2 (0.8)
New Zealand	3.29	0.1	3.63	0.1	16.7	269	0.2	53.6	26.8	19.6	12 (5)
China	1,104.00	22.1	1,285.90	20.6	32.9	9,597	7.2	43.4	12.2	41.5	115 (47)
India	796.60	15.9	1,042.53	16.7	43.6	3,288	2.5	55.0	20.5	14.9	242 (98)
World, total	**5,112.00**	**100.0**	**6,250.40**	**100.0**	**38.4**	**133,906**	**100.0**	**35.0**	**30.5**	**32.2**	**37 (15)**

a) Based on U.N. World Population Prospects, Estimates and Projections as Assessed in 1988. b) 1,000km² = 386.1 mile². c) 1km² = 247.11 acres. d) Twelve countries (See P. 5).
Source: U.N., *Monthly Bulletin of Statistics*; FAO, *Production Yearbook*, 1987; Prime Minister's Office, Japan.

Charts are from Japan 1990: An International Comparison, published by the Keizai Koho Center (Japan Institute for Social and Economic Affairs).

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JAPANESE PRONUNCIATION TIPS

Mary Hammond Bernson and Evon Tanabe

Vowels: There are only five vowel sounds in Japanese. Here they are in Japanese order:
a sounds like the a in father. example: *san*
i sounds like the i in machine or pizza. example: *kimono*
u sounds like the u in flu or food, but is of shorter duration. example: *mura*
e sounds like the e in pet but is shorter. example: *sake*
o sounds like the o in comb or most. example: *obi*

Japanese syllables are "open syllables" and almost always end in a vowel. There is very little stress on different syllables, so try to give equal stress and duration to each syllable. Some vowels, however, are long vowels in the sense of being held longer. This is generally indicated in English by a double vowel or dash, if noted at all. Long vowels can change word meanings. For example, *ojisan* means uncle and *ojiisan* (or *ojisan*) means grandfather.

The vowels u and i are sometimes not voiced at all when they appear at the end of a word or between such letters as f, h, k, p, s, t, ch, and sh. For example, *desu ka?* (is it?) is pronounced deska, and *sukiyaki* sounds like skiyaki.

Japanese also has some dipthongs.
ai sounds like the ai in kaiser. example: *samurai*
ei sounds like the ei in rein. example: *geisha*

Consonants: Most Japanese consonants sound very much like their English equivalents. The most notable differences are:

r sounds like a cross between r and l, as in the Spanish language
f sounds like a cross between f and h
g is always hard, as in go
n is more nasal than in the English language
ch sounds like the ch in cherry
ts sounds like the final ts in bits
z is a hard sound, as in adds

Double consonants are both pronounced, so for example, ss sounds like the two sounds in the words chess set.

Sometimes a consonant is followed by a y. This does not start a new syllable. Kyushu, for example, is a two-syllable word sounding like cue-shoe. *Tokyo* and *Kyoto* are both two-syllable words.

Practice dividing the words in these lessons. *Fukuwarai* is fu-ku-wa-ra-i. *Haiku* is ha-i-ku. *Daruma* is da-ru-ma. Now try pronouncing two frequently mispronounced words: *i-ke-ba-na* (flower arranging) and *bon-sai* (miniature plants).

SELECTED RESOURCES FOR TEACHING ABOUT JAPAN

Mary Hammond Bernson

The following list notes just a few of the many organizations that serve as resources for information about Japan. A much more complete list is available from the U.S.-Japan Clearinghouse. Explore other resources in your own community such as public libraries, sister cities, Japanese-American organizations, museums, Japan-America Societies, import stores, foreign language schools, and arts groups such as flower-arranging societies.

Consulates General of Japan:

Consulate-General of Japan
Atlanta, Georgia
(404) 892-2700

Consulate-General of Japan
San Francisco, California
(415) 777-3533

Consulate-General of Japan
Chicago, Illinois
(312) 280-0400

Consulate-General of Japan
New York, New York
(212) 371-8222

Consulate-General of Japan
Portland, Oregon
(503) 221-1811

Consulate-General of Japan
Honolulu, Hawaii
(808) 536-2226

Consulate-General of Japan
Anchorage, Alaska
(907) 279-8428

Consulate-General of Japan
Kansas City, Missouri
(816) 471-0111

Consulate-General of Japan
Seattle, Washington
(206) 682-9107

Consulate-General of Japan
New Orleans, Louisiana
(504) 529-2101

Consulate-General of Japan
Houston, Texas
(713) 652-2977

Consulate-General of Japan
Boston, Massachusetts
(617) 973-9772

Consulate-General of Japan
Los Angeles, California
(213) 624-8305

In addition to their broader consular functions, the Consulates provide a number of services of particular interest to teachers. They generally circulate films, slides, and videotapes about various aspects of Japan. Teachers can request maps, posters, periodicals printed in Japan for English-speaking readers, and an assortment of booklets and fact sheets.

Asia Society (212) 288-6400
725 Park Avenue
New York, New York 10021.

The Asia Society is a non-partisan organization dedicated to informing the public about Asia. Its education department produced Videoletters from Japan, videotapes about Japan as seen through the eyes of sixth-graders. They are distributed with teachers guides.

Committee on Teaching about Asia (312) 561-6606
Secretary/Treasurer
c/o Associated Colleges of the Midwest, Urban Education Program
5633 N. Kenmore
Chicago, Illinois 60660

The Committee on Teaching about Asia is a committee of the Association for Asian Studies, a scholarly organization based at the University of Michigan. The Committee represents outreach professionals, teachers, and others whose primary interest is teaching about Asia at K-14 levels. It is not necessary to join the Association for Asian Studies to subscribe to the CTA Newsletter, which announces new curriculum materials, summer institutes, and other news of interest to teachers.

East Asian Curriculum Project (212) 854-1723
Columbia University
420 W. 118th Street
New York, New York 10027

EACP publications include Modern Japan: A Teaching Workbook, a thick collection of resources and teaching plans, and a Central Themes for a Unit on Japan.

East Asia Resource Center (206) 543-1921
Thomson Hall, DR-05
Jackson School of International Studies
University of Washington
Seattle, Washington 98195

The purpose of the East Asia Resource Center is to promote education about Asia and resource sharing between the university and the community. Many universities, particularly if they have Title VI National Resource Centers, provide similar services to their regions. The EARC publishes a free quarterly newsletter for teachers and the general public and organizes workshops and public programs about East Asia.

Instructional Media Services (206) 543-9909
Kane Hall DG-10
University of Washington
Seattle, Washington 98195

Instructional Media Services has an extensive collection of films about Japan, which includes the films mentioned in this book. They are available for rental fees which generally range from $15-$50.

SPICE (415) 723-1114
Littlefield Center, Room 14
300 Lasuen Street
Stanford University
Stanford, California 94305-5013

This is the source of many units about Japan. Some of those referred to in this idea book include Japan Meets the West about ethnocentrism in an historical context; Rabbit in the Moon, Japanese and Chinese folktales; and Japanese Radio Exercises, with tape and diagrams.

The National Clearinghouse for U.S.-Japan Studies (812) 855-3838
Indiana University
2805 East 10th Street, Suite 120
Bloomington, Indiana 47408-2698

The Clearinghouse will do searches and provide abstracts of many kinds of materials about Japan. It publishes a newsletter outlining its services to teachers. It can also provide a current list of members of the Japan Network, a national network of projects funded by the U.S.-Japan Foundation. These projects sponsor workshops, travel/study programs, curriculum development, and other activities.